

VOCAL SCORE

THE
GONDOLIERS
OR
THE KING OF BARATARIA
BY
W. S. GILBERT
AND
ARTHUR SULLIVAN

\$3.50

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THE GONDOLIERS

OR

THE KING OF BARATARIA.

DRAMATIS PERSONÆ.

THE DUKE OF PLAZA-TORO (*a Grandee of Spain*)

LUIZ (*his Attendant*)

DON ALHAMBRA DEL BOLERO (*the Grand Inquisitor*)

MARCO PALMIERI

GIUSEPPE PALMIERI

ANTONIO

FRANCESCO

GIORGIO

ANNIBALE

THE DUCHESS OF PLAZA-TORO

CASILDA (*her Daughter*)

GIANETTA

TESSA

FIAMETTA

VITTORIA

GIULIA

INEZ (*the King's Foster-mother*)



(*Venetian Gondoliers*)



(*Contadine*)

Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds, and Pages.

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

(*An interval of three months is supposed to elapse between Acts I and II.*)

DATE 1750

THE GONDOLIERS

OR

THE KING OF BARATARIA.

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THE GONDOLIERS;

OR.

The King of Barataria.

1

Written by
W. S. GILBERT.

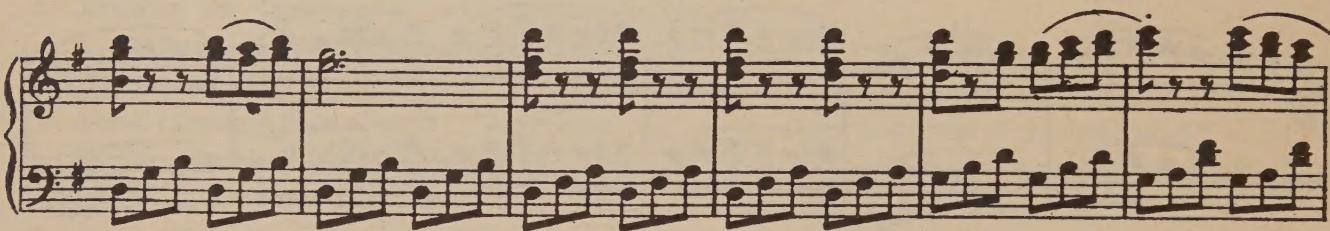
Composed by
ARTHUR SULLIVAN.

OVERTURE.

Allegro vivace.

PIANO.

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic of *ff* (fortissimo) at the beginning. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines, and some measures contain rests or specific note patterns like eighth-note pairs.



18844

* 2d.

* 2d.

* 2d.

* 2d.

* 2d.

*

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measures 11 through 16 are shown, each ending with a double bar line and repeat dots, indicating they are to be repeated. The notation includes various note values like eighth and sixteenth notes, and rests. The manuscript is written in black ink on aged paper.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (two sharps) to F# major (one sharp). Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a half note. The score includes several grace notes and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). Measures 11 and 12 end with a repeat sign and a double bar line.

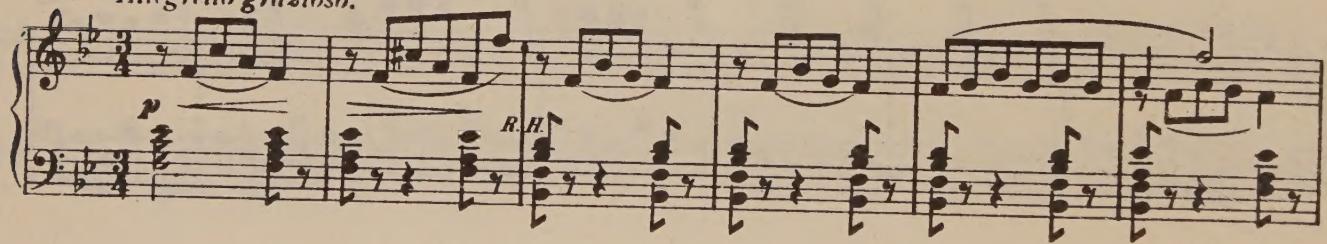
A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). Measure 11 begins with a dynamic 'p' (piano). The melody consists of eighth-note patterns. Measure 12 begins with a dynamic 'f' (forte). The melody continues with eighth-note patterns, and a bass line provides harmonic support.

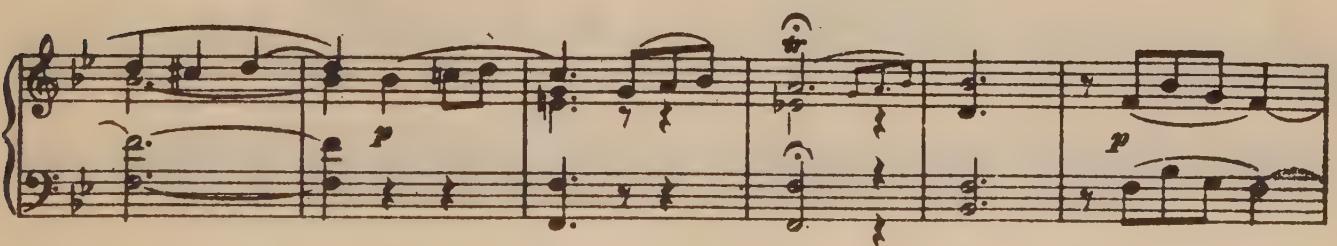
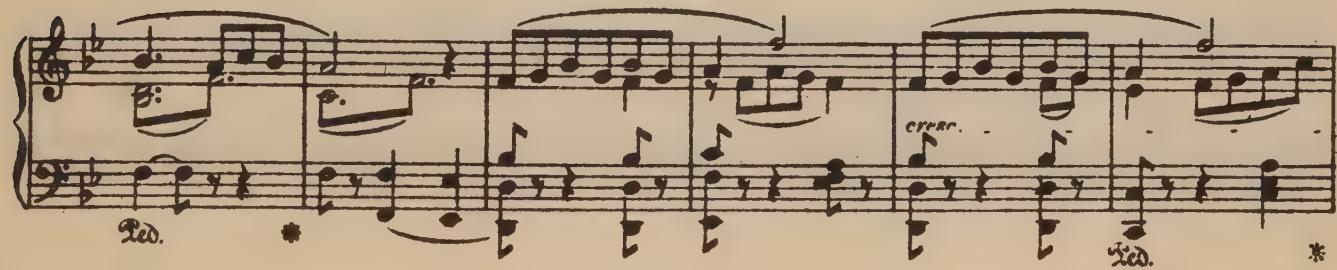
A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is composed of eighth-note patterns and rests. Several fermatas are placed above the notes in both staves, indicating specific performance points.

A handwritten musical score on two staves. The top staff uses a treble clef and has a key signature of one sharp. It features a series of sixteenth-note patterns with grace notes and slurs. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains sixteenth-note patterns with grace notes and slurs. The music is written in common time.

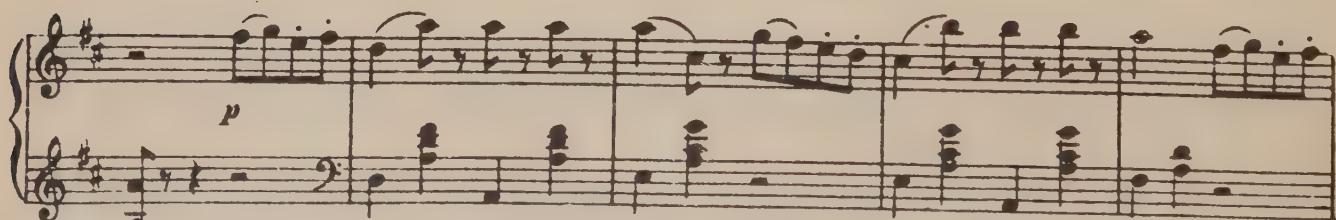
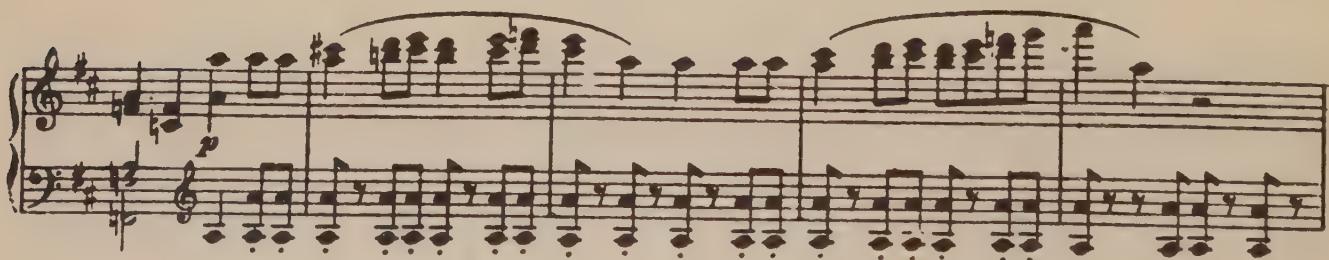
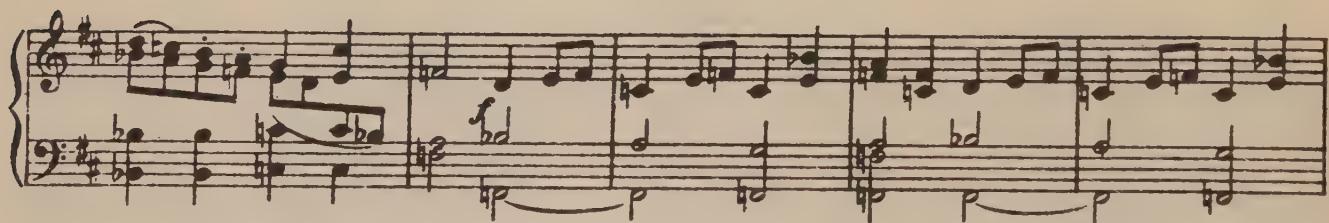
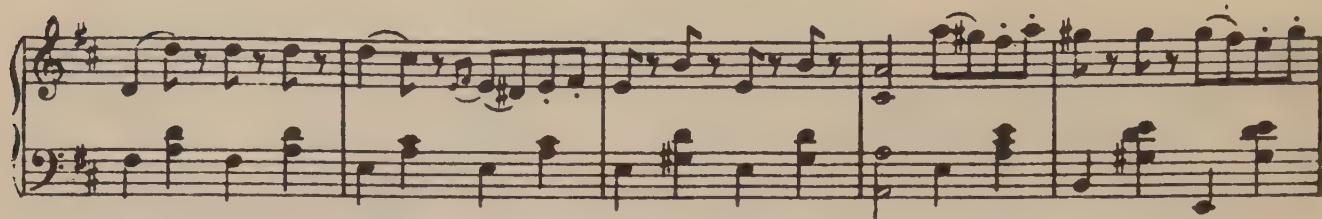
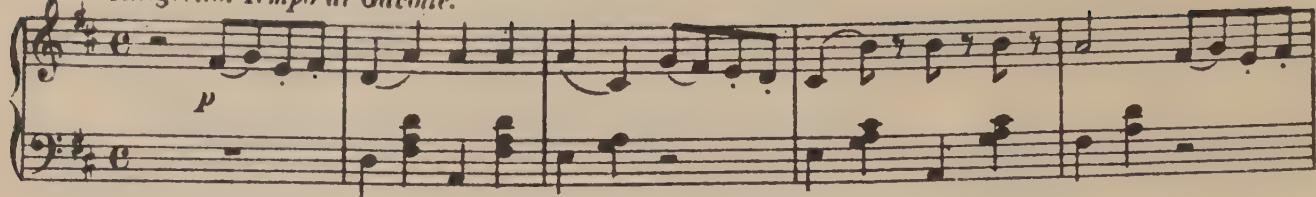


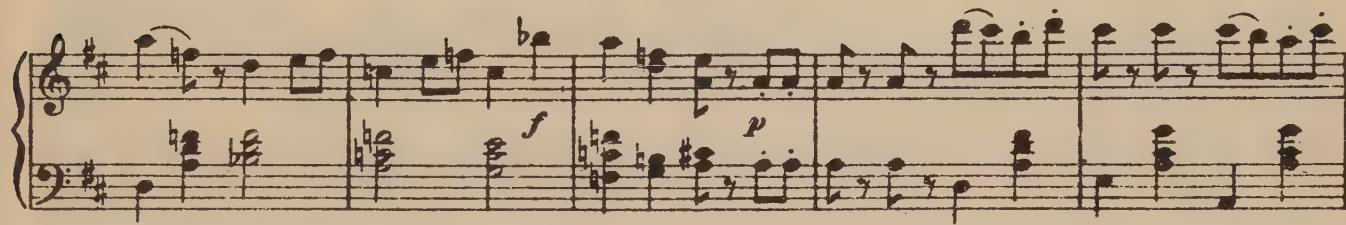
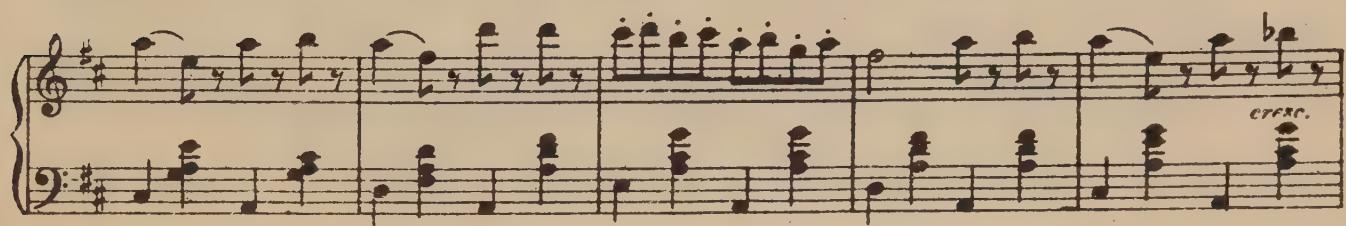
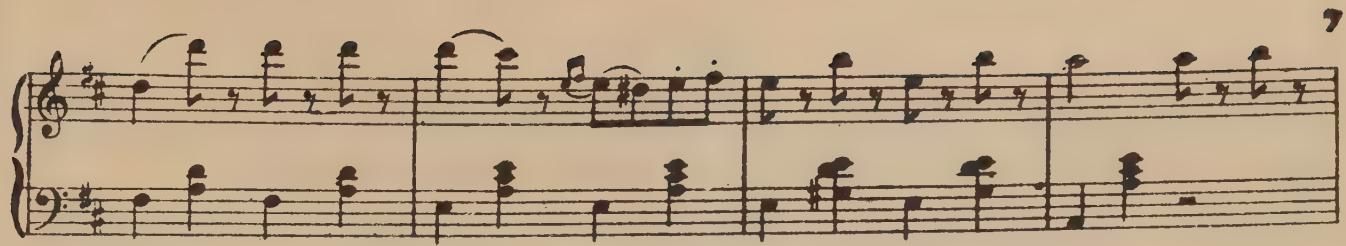
Allegretto grazioso.





Allegretto. Tempo di Gavotte.





Act I.

Nº 1.

CHORUS OF CONTADINE—(Sopranos 1 & 2) WITH SOLOS.

Allegretto moderato.

PIANO.



8

1st SOPRANOS.

List and learn,

list and learn,

2nd SOPRANOS.

List and learn,

list and learn,

dim.

* *Ad.*

List and learn, ye dain - ty ro - ses, Ro - ses white and ro - ses

List and learn, ye dain - ty ro - ses, Ro - ses white and ro - ses

mp

red, Why we bind you in - to po - sies Ere - your morn - ing bloom has

red, Why we bind you in - to po - sies Ere - your morn - ing bloom has

B
fled. By a law of mai - den's mak - ing, Ac - cents of a heart that's

fled. By a law of mai - den's mak - ing, Ac - cents of a heart that's

ach - ing, E - ven though that heart be break - ing, Should by mai - den be - un -
ach - ing, E - ven though that heart be break - ing, Should by mai - den be - un -

- said: Though they love with love ex-ceed-ing, They must seem to be un -
- said: Though they love with love ex-ceed-ing, They must seem to be un -

2d.

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses
- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

C

red! List and learn,
list and

red! List and learn,
list and

dim.
Ped

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we
learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

mp

bind you in - to po - sies Ere - your morn - ing bloom has fled. List and
bind you in - to po - sies Ere - your morn - ing bloom has fled. List and

cresc.

learn, list and learn, Ro - ses white and ro - ses red, Ro . . .
 learn, list and learn, Ro - ses white and ro - ses red, Ro . . .

- ses Oh list, list and learn, List and learn, _____ Oh,ro-ses
 - ses Oh list, list and learn, List and learn, _____ Oh,ro-ses

Ted. * Ted. * Ted. * Ted. *

SOLO. PIAMETTA.

white and red! _____ Two there

white and red!

18644 Ted. * Ted. * Ted. * Ted. *

D

E CHORUS.

PIAMETTA.

CHORUS.

FIAMETTA.

1st SOPRANOS.

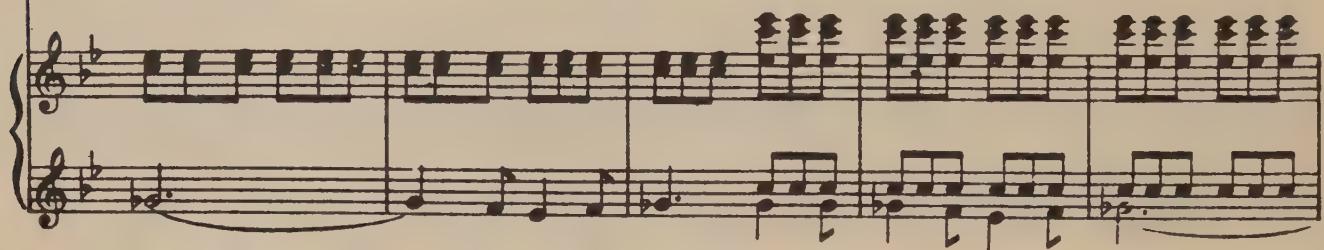
- las! A-las!

are on - ly two!

They, a - las, are on - ly two! A - las! —

2nd SOPRANOS.

They, a - las, are on - ly two! A - las! —



— Now ye know, ye dain-ty ro-ses, Ro-ses white and ro-ses red, Why we

— Now ye know, ye dain-ty ro-ses, Ro-ses white and ro-ses red, Why we

2ed. *

bind you in - to po - sies Ere your morn - ing bloom has fled. Now ye

bind you in - to po - sies Ere your morn - ing bloom has fled. Now ye

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know, now ye know, Ro - ses white and ro - ses red, Ro -
know, now ye know, Ro - ses white and ro - ses red, Ro -

- - ses, Oh now, now ye know, now ye know,
- - ses, Oh now, now ye know, now ye know,

2ed. *2ed. *2ed. *2ed. *

Oh ro-ses white - and red! —
Oh ro-ses white - and red! —

2ed. *2ed. *2ed. *

Allegretto moderato.

SOLO.
FRANCESCO.

morn - row, pret - ty maids, for whom pre - pare ye These

SOLO. FIA.

flo - ral tri - butes ex-tra - or di - na - ry? For

Mar - co and Giu - sep - pe Pal - mi - e - ri, The

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SOLO
GIULIA.

pink and flower — of all the Gon - do - - lier - - i. They're

com - ing here, as we have heard but late - ly, To

SOLO.
ANTONIO.(BARITONE.)

choose two brides from us who sit se - date - ly. Do

CHORUS.

ANT.

G all you mai - dens love them? Pas - - sion-ate-ly! These

2ed.

* SOLO. GIORGIO.(BASS.)

gon - do - liers are to be en - vied great - ly! But what of

us, who one and all a - dore you? Have pi - ty on our

pas - sion, we im - plore you!

H SOLO. FIA.

These gen - tle - men must make their choice be - fore you;

SOLO. VITTORIA.

In the mean - time we ta - cit - ly ig - nore you.

SOLO. GIULIA.

When they have cho - sen two that leaves you plen - ty-

Two do - zen we, and ye are four - and - twen - ty. Till

SOLO. ANTONIO.

then, en - joy your dol - ce far ni - on - te. With plea - sure, no - bo - dy

Allegro con brio.

ANTONIO. (BARIT.)

con - tra - di - cen - te!

1. For the
2. With

mer - - - ri - est fel - lows are we, }
sor - - - - row we've no - thing to do, }

TRA

CHORUS. 1st & 2nd SopranoS.

TENORS & BASSES.

TRA LA, TRA LA, TRA LA, TRA

TRA LA, TRA LA, TRA LA, TRA

la la la la, Tra la la la, { That
And ply
care.

la la la la, Tra la la la,

la la la la, Tra la la la,

on the e - mer - ald sea, }
is a thing to pooh - pooh, }

— Tra la la la la, — Tra la la

— Tra la, tra la, tra la, Tra la la la la, — Tra la la

— Tra la, tra la, tra la, Tra la la la la, — Tra la la

la, { With lov - ing and laugh - ing, And quip - ping and quaf - sing We're
And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We

la!

la!

p

hap - py as hap - py can be,
drown in the shim - mer - ing blue,
With low - ing and laugh - ing, And
And Jeal - ous - y yel - low, Un -

Tra la!

Tra la!

quip - ping and quaf - fing, We're hap - py as hap - py can be!
for - tu - nate fel - low, We drown in the shim - mer - ing blue! }

Tra

Tra

Tra

Tra

b.

Kf

la la la la la la, Tra la, tra la, la la, Tra la la la la la la,

la la la la la la, Tra la, tra la, la la, la, la, la, la, la, la, la,

la la la la la la, Tra la, tra la, la la, la, la, la, la, la, la, la,

la la la la la la, Tra la, tra la, la la, la, la, la, la, la, la, la,

cresc.

Tra la la la la la, Tra la la la, la la la la, la la la la la la

la, la la, la la, la la, la la, la la, la la, la la, la la la la la la

la, la la, la la, la la, la la, la la, la la, la la, la la, la la la la la la

la, la la, la la, la la, la la, la la, la la, la la, la la, la la la la la la

cresc.

f

2nd Verse

la la la la la la, Tra la!

la la la la la la, Tra la!

la la la la la la, Tra 2nd la!

la la la la la la, Tra 2nd la!

1. 2.

Allegro agitato.

RECIT. FIA.

See, see, at last they come to make their choice— Let us ac-

L CHORUS.
SOPRANOS

-claim them with u - ni - ted voice. Hail, Hail, gal - lant gon - do - lie - i, ben' ve -
a tempo. 8

-nu - ti! Ben' ve - nu - til! Ac - cept our love, our
8

ho - mage, and our du - ty. Ben' ve - nu - til ben' ve - nu - ti!
8

MARCO & GIUSEPPE.

Buon' gior - no, si-gnor - i - nel

CHORUS. 1st & 2nd SOPRANOS.

Allegretto grazioso.

Gon - do - lier - i ca -

Ped.

*

MARCO

Ser - vi - to - ri u - mi - lis - si - mil Per

GIUS.

-ris-si-mil

Sia - mo con-ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mil Per

MARCO & GIUSEPPE.

chi ques - ti fior - i - Ques - ti fior - i bel - lis - si - mi?

CHORUS. SOPRANOS.

Per Voi Bei si -

-gao - ri! O ec - cel_ len - tis - si-mi!

MARCO.

O ciell O ciell!

GIUS.

O ciell O ciel!

CHORUS. SOPRANOS.

Buon'

Sia-mo gon - do - lier - il Si-gnor - i - na, io - ta-mo!

Sia-mo gon - do - lier - il Si-gnor - i - na, io - ta-mo!

gior - no, ca - va - lier - il

26

N CHORUS.

Conta-di-ne sia-mo! Conta-di-ne! Ca-va-lier-i!
Si-gnor-i-ne! Gon-do-lier-i!

MARCO & GIUS.

Po-ve-ri gon-do-lier-i! Po-ve-ri gon-do-lier-i!
Po-ve-ri gon-do-lier-i!

Buon' gior-no, si-gnor-i-ne!
Gon-do-lier-i-ca-ris-si-mi!
Buon' gior-no, si-gnor-i-ne!

0

Ser - vi - to - ri u - mi - lis - si - mil Per

Sia - mo con - ta - di - ne!

Ser - vi - to - ri u - mi - lis - si - mil Ser - vi -

noi ques - ti fior - i - Ques - ti fior - - - i bel - lis - si - mil

1st SOPRANOS

Per

-to - ri u - mi - lis - si - mil! Ser - vi - to - ri u - mi - lis - si - mil, Ser - vi -

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28

Voi Bei si - gno - ri, O ec - cel - len - tis - si-mi! Con - ta -
to - ri u - mi - lis - si-mi, u - mi - lis - si - mi, Si-gnor - i - ne!

f più lento.

Gon-do - lier - i! Buon' gior - no, sig-nor-i - ne!
-di - ne! Ca-va - lier - i! Buon' gior - no, ca - va-lier - i!
Gon-do - lier - i! Buon' gior - no, sig-nor-i - ne!

f più lento.

Allegro vivace con molto brio.



MARCO.

We're called _____ gon - do - lier - i, But that's a va-

GIUSEPPE.

We're called _____ gon - do - lier - i, But that's a va-

A musical score for three staves. The top staff is for a soprano voice, the middle staff for an alto voice, and the bottom staff for a piano. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords. The lyrics are as follows:

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.
 -ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

For

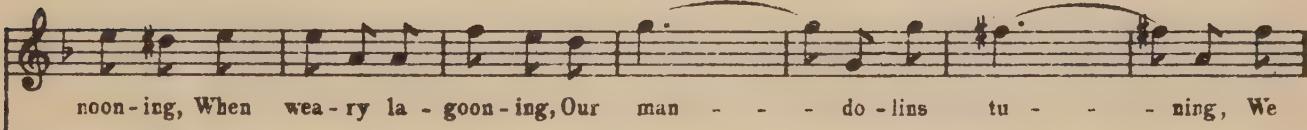
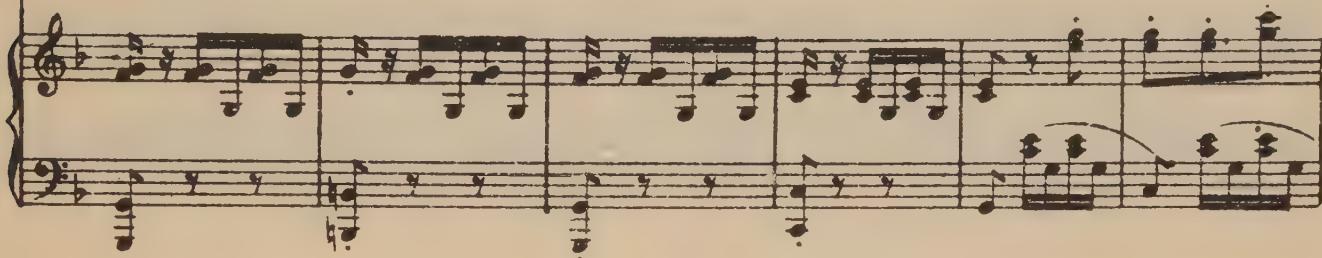
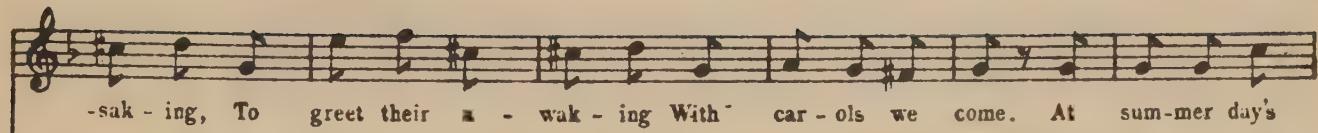
For

30 P

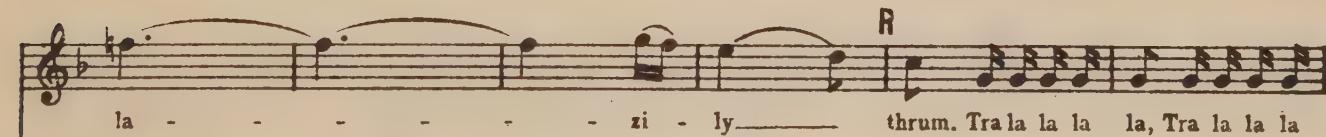
gal - - - lan - try no - ted Since we were short - coat - ed, To beau - ty de -
gal - - - lan - try no - ted Since we were short - coat - ed, To beau - ty de -

-vo - ted Giu - sep - pe and II!
-vo - ted are Mar - co and II!

Q
When morn - ing is break - ing, Our couch - es for -
When morn - ing is break - ing, Our couch - es for -



noon-ing, When wea-ry la - goon-ing, Our man - do - lins tu-ning, We la - zi - ly thrum, Our



man - do - lins tu - ning, We la - zi - ly, la - zi - ly thrum. Our



la, Tra la la la
man - do - - lins tu - ning, We la - - - zi - ly

la, Tra la la la la la la, Tra la la la la la la, Tra la la la la la, Tra la la la la!
thrum Tra la la la la, Tra la la la la la, Tra la la la la la!

Sfp
When ves - - pers are ring - ing, To hope ev - er cling - ing, With
Sfp
When ves - - pers are ring - ing, To hope ev - er cling - ing, With

songs of our sing-ing A vi - gil we keep

songs of our sing-ing A vi - gil we keep

sempre stacc.

When day - light is fa - -

When day - light is fa - -

-ding, En - wrapt in night's sha - - ding, With

-ding, En - wrapt in night's sha - - ding, With

dim.

soft se - re - na - - ding We sing them to sleep,

soft se - re - na - - ding We sing them to sleep,

dim.

pp

With soft

espress.

se - - - - re - - na - - - - ding We

We sing _____ them, We

U

sempr p

sing them to sleep, With soft se - re - na-ding We sing them to

U

sempr p

sing them to sleep, With soft se - re - na-ding We sing them to

pp

sempr p

f con forza

sleep. We're call'd gon - - - do - lier - i, But _____

sleep. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

that's a va - - ga - ry. Gon - do - lier - i, gon - do -

la, Tra la la la la, Tra la la la la! Gon - do - lier - i, gon - do -

p

lier - i, Tra la la la la, Tra la la la la la! Gon - do -
lier - i, Tra la la la la, Tra la la la la la! Gon - do -

- lier - i, gon - do - lier - i, Tra la la la la, Tra la la la la, Tra la la la
- lier - i, gon - do - lier - i, Tra la la la la, Tra la la la la, Tra la la la

cresc. *molto cresc.*

la, Tra la la la la, Tra la la la la! Tra la la!
la, Tra la la la la, Tra la la la la! Tra la la!

2d. * 2d. *

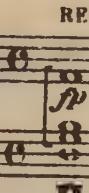
2d. * 2d. * 2d. * 2d. *

And now to choose our brides!

GIUS.

RECIT.

a tempo moderato



We real-ly do not care A pref-ference

all are young and fair, And a-mia-ble be-sides, We real-ly do not care A pref-ference

to de-clare. A bi-as to dis-close Would be in-de-li-cate-

to de-clare.

And



there-fore we pro-pose To let im-par-tial Fate Se-lect for us a



mate!

CHORUS.

Vi - va! A bi - as to dis - close Would be in - de - li - cate -

Vi - va! But

how do they pro - pose To let im - par - tial Fate Se - lect for them a

B GIRL'S. RECIT.

mate? These hand - ker - chiefs up - on our eyes be good e - nough to

RECIT.

MARCO

And take good care that both of us are ab - so - lute - ly blind; Then

bind

a tempo

a tempo

turn us round- and we, with all con - ve - ni - ent des - patch. Will
 turn us round- and we, with all con - ve - ni - ent des - patch, Will

un - der - take to mar - ry a - ny two of you we catch!
 un - der - take to mar - ry a - ny two of you we catch!

CHORUS. Vi - va! They
 Vi - va! They

un - der - take to mar - ry a - ny two of us they catch!
 un - der - take to mar - ry a - ny two of them they catch!

Allegro con moto.

PIAM.

Are you peep-ing? Can you

p

Ad.

MARCO.

VITT.

see me? Dark I'm keep - ing, Dark and dream - y! If you're

GIUSEPPE.

blind - ed Tru - ly say so. All right - mind - ed Play - ers

C PIAM.

play so!

Con-duct sha - dy! They are cheat - ing! Sure - ly they de-Serve a beat - ing!

C.

VITT.

This too much is; Maid - ens mock - ing - Con - duct such is Tru - ly shock - ing!

CHORUS.

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!
 Fie, for shame Fie, for shame,

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell
 Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir!

me, sir! That will do-now let it be, sir! That will do-now let it be, sir!
 That will do-now let it be, sir! That will do-now let it be, sir!

Moderato

CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - ple grey, sir; Turn three times, then

CHORUS OF MEN.

take your courses, Catch which-ev - er girl you may, sir! My pa-pa he keeps three horses,

Black, and white, and dap - ple grey, sir; Turn three times, then take your courses, Catch which-ev - er

CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - ple grey, sir;

CHORUS OF MEN.

girl you may, sir! My pa-pa he keeps three horses, Black, and white, and dap - ple grey, sir;

All-gretto moderato

GIUSEPPE.

I've at length a-chieved a cap-ture! This is

Musical score for Giuseppe's aria. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. The dynamic is marked *ff*.

MARCO.

Tes - sa!

Rap - ture, rap - ture!

To

CHORUS.

Rap - ture, rap - ture!

Rap - ture, rap - ture!

Musical score for Marco's entrance and the Chorus. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. The dynamic is marked *f*.

me Gia-net-ta fate has grant-ed!

Just the ve - ry girl I want-ed!

Just the

Just the

Musical score for the continuation of the Chorus. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. The dynamic is marked *p* and *f*.

GIUS.

TESSA.

If you'd ra - ther change — My

ve - ry girl . be want - ed!

ve - ry girl he want - ed!

p

MARCO.

good - ness! This in - deed is sim - ple rude - ness. I've no

GIAN.

pre - fer - ence what - ev - er - Listen to him!

Well, I nev - er!

*attacca**Vivace. Tempo di Valse.**dim.*

(GIANETTA.)

Thank you, gal - lant gon - do - lier - In a set and

p

for - mal mea - sure It is scarce - ly ne - ces - sa - ry

To ex - press our plea - - sure. Each of us to

prove a trea - sure, Con - ju - gal and mo - ne - ta - ry,

Glad - ly will de - vote our lei - sure, Gal - lant gon - do - lier - -

2d. * 2d. * 2d. * 2d. *

- i. Tra la la la la la, Tra la la la la la la, Tra la

la la la la la la la la la la la la la la! TESSA.
Gay and
8

gal - lant gon - do - lier - i, Take us both and hold us tight - ly,
p

You have luck ex - tror - di - na - ry; We might have been un -

- sight - - ly! If we judge your con - duct right - ly,
p p
2d. **2d.*

'Twas a choice in - vol - un - ta - ry; Still we

* *Re.* * *Re.* *

thank you most po - lite - ly, Gay_ and gal - lant gon - do -

Re. *

- lier - i! Tra la la la la la la, Tra la la la la la la, Tra la

G

la la!

f CHORUS,

Tra la la la la la la la la

Tra la la la la la la la la

1st SOPRANOS.

la! Thank you, gal - lant gon - do - licc - i:

2nd SOPRANOS.

TENORS & BASSES.

la! la, la, la, la, la, la,

la! La, la, la, la,

Piano accompaniment with dynamic markings *f*, *p*.

In a set and for - mal mea - sure, It is scarce - ly

la, la, la, la, la, la, la,

la, la, la, la, la, la,

Piano accompaniment.

ne - ces - sa - ry To ex - press our plea - - sure.

la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la,

H

Each of us to prove a trea - sure, Glad - ly will de -

la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la,

SOPRANOS.

la! Tra la la la, Tra la la la la la la! la! Tra

TENORS & BASSES.

la! Tra la la la, Tra la la la! Tra

GIAN & TESSA.

ff

Fate in this has put his fin - ger - Let us

ff

la la la, — la la! Fate in this has put his fin - ger - Let us

ff

la la la, — la la! Fate in this has put his fin - ger - Let us

f

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

A musical score for a vocal piece, likely for a children's song. The score consists of four staves. The top two staves are for voices, and the bottom two staves are for a piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano and alto clefs. The lyrics "hurry we! Tra la la la la la la la!" are repeated three times across the first three staves. The piano part provides harmonic support with sustained notes and chords. The score is numbered 52 at the top left.

hur - ry we! Tra la la la la la la la la!

hur - ry we! Tra la la la la la la la la!

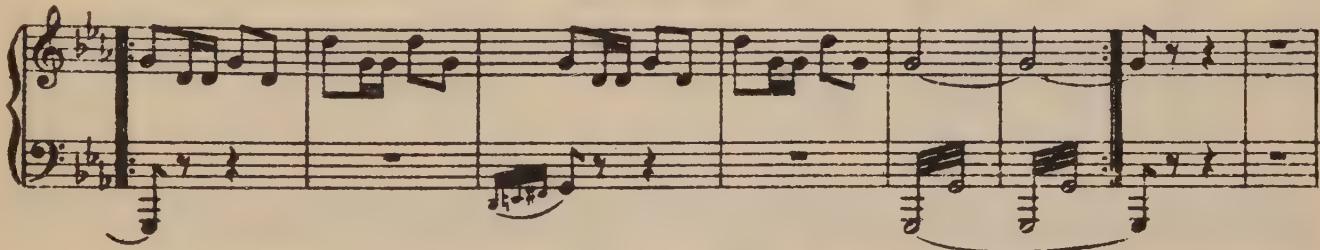
hur - ry we! Tra la la la la la la la la!

hurry we! Tra la la la la la la la la!

Nº 2

Entrance of Duke, Duchess, Casilda, & Luiz.

PIANO.

Allegro marciale.

DUKE

From the sun - ny Span - ish shore,

A

DUCHESS.

The Duke of Pla - za - Tor' -

And his

CASILDA.

CASILDA.
Gra - ce's Duch-ess true - And his Gra - ce's daugh-ter.

This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "Gra - ce's Duch-ess true -" and "And his Gra - ce's daugh-ter." are written above the notes.

LUIZ.

LUIZ.
too - And his Gra - ce's pri - vate drum To Ve -

This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "too -" and "And his Gra - ce's pri - vate drum To Ve -" are written above the notes.

- ne - tia's shores have come, To Ve - ne - tia's shores have come:

This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "- ne - tia's shores have come, To Ve - ne - tia's shores have come:" are written above the notes.

CASILDA.

And if ev - er, ev - er, ev - er They get back to Spain, They will

This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "And if ev - er, ev - er, ev - er They get back to Spain, They will" are written above the notes.

DUCHESS.

And if ev - er, ev - er, ev - er They get back to Spain, They will

This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "And if ev - er, ev - er, ev - er They get back to Spain, They will" are written above the notes.

LUIZ.

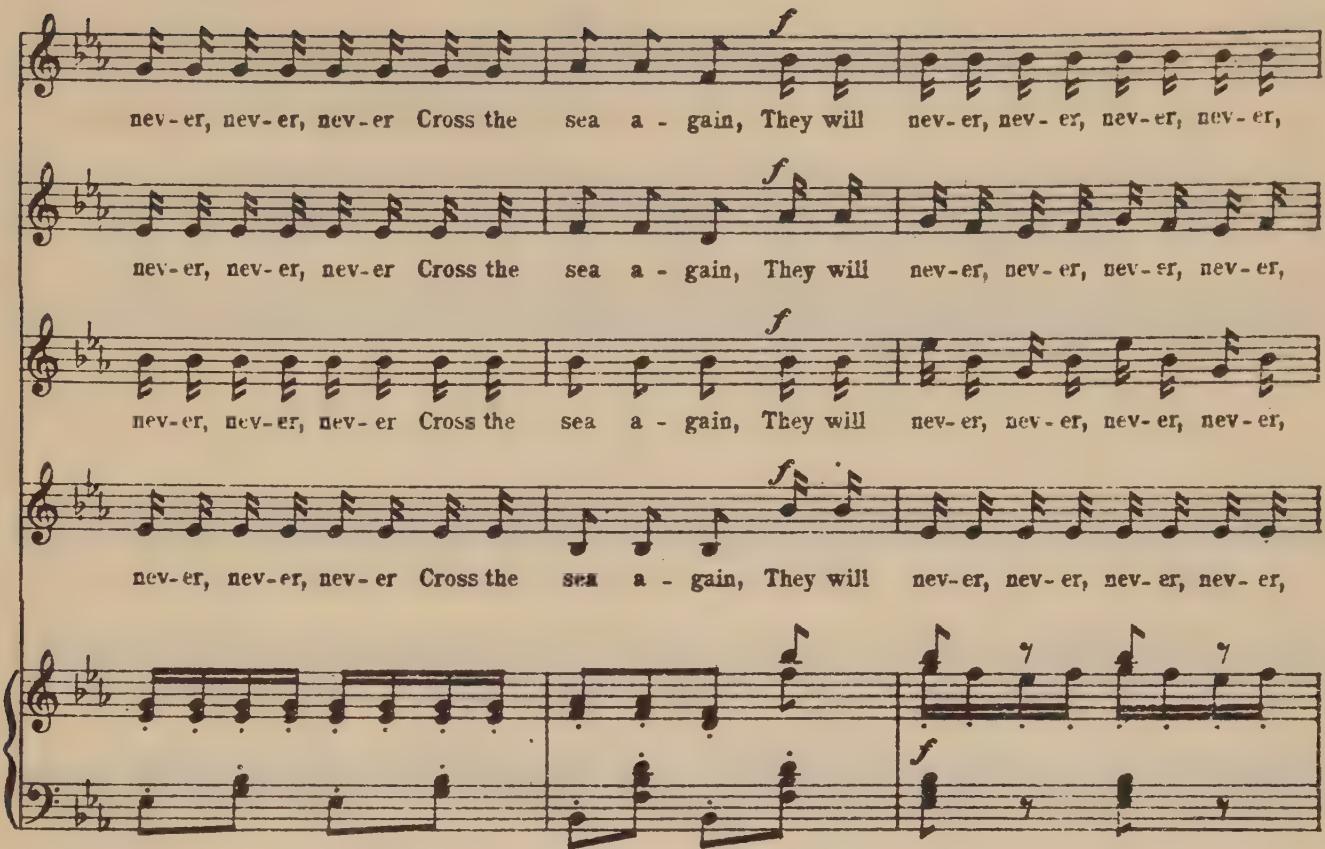
And if ev - er, ev - er, ev - er They get back to Spain, They will

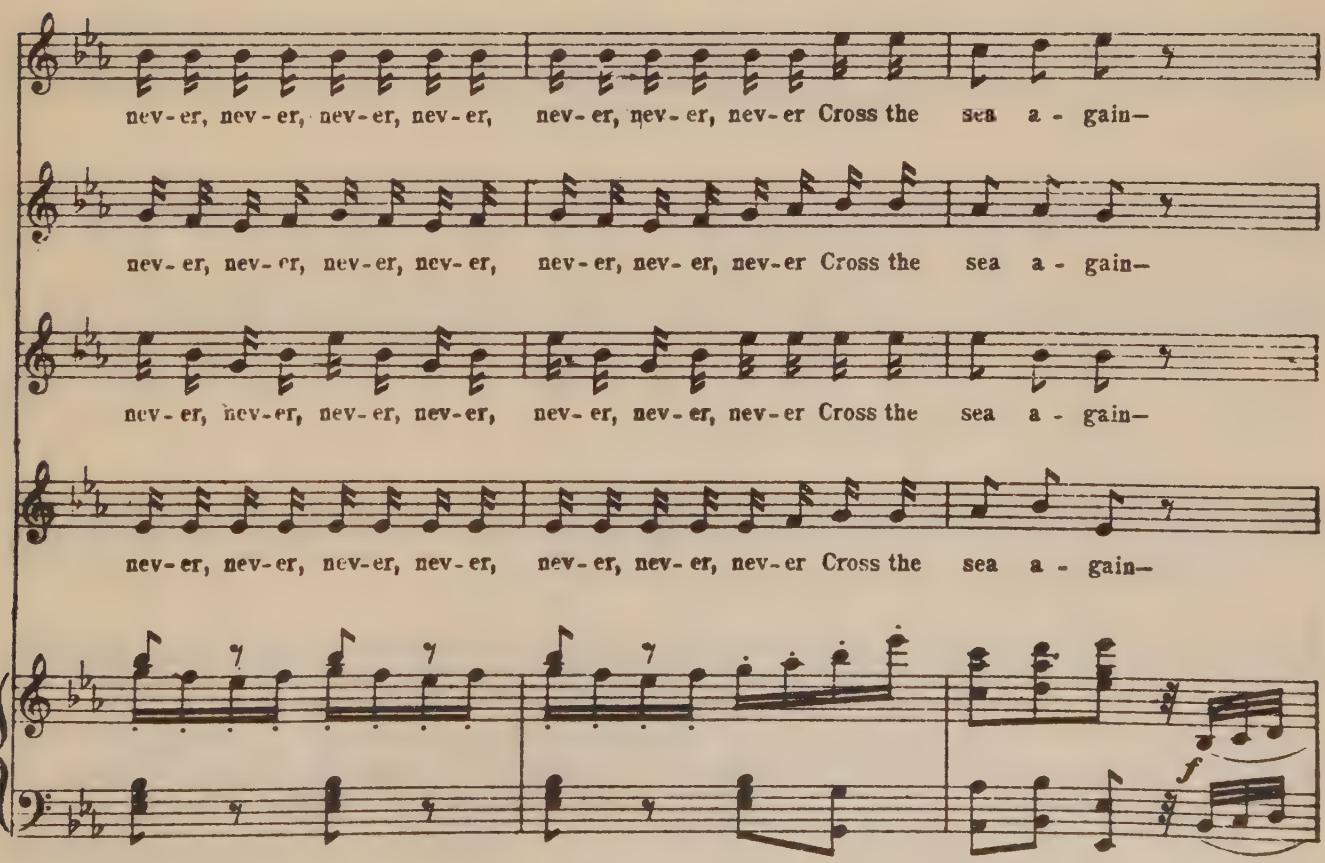
This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "And if ev - er, ev - er, ev - er They get back to Spain, They will" are written above the notes.

DUKE.

And if ev - er, ev - er, ev - er They get back to Spain, They will

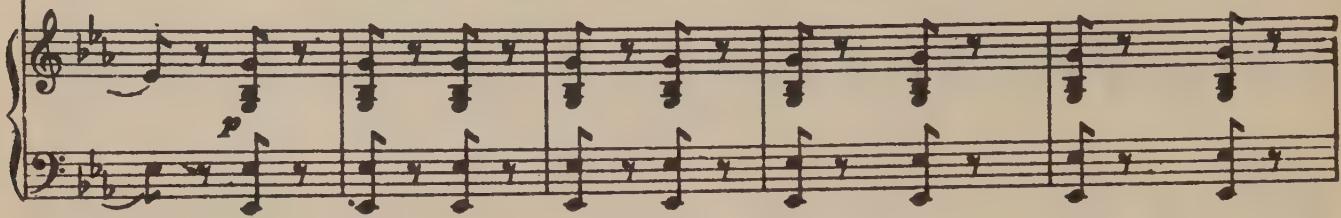
This section shows two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics "And if ev - er, ev - er, ev - er They get back to Spain, They will" are written above the notes.

never, never, never Cross the sea a - gain, They will never, never, never,
 never, never, never Cross the sea a - gain, They will never, never, never,
 never, never, never Cross the sea a - gain, They will never, never, never,
 never, never, never Cross the sea a - gain, They will never, never, never,


never, never, never, never, never, never Cross the sea a - gain -
 never, never, never, never, never, never Cross the sea a - gain -
 never, never, never, never, never, never Cross the sea a - gain -
 never, never, never, never, never, never Cross the sea a - gain -


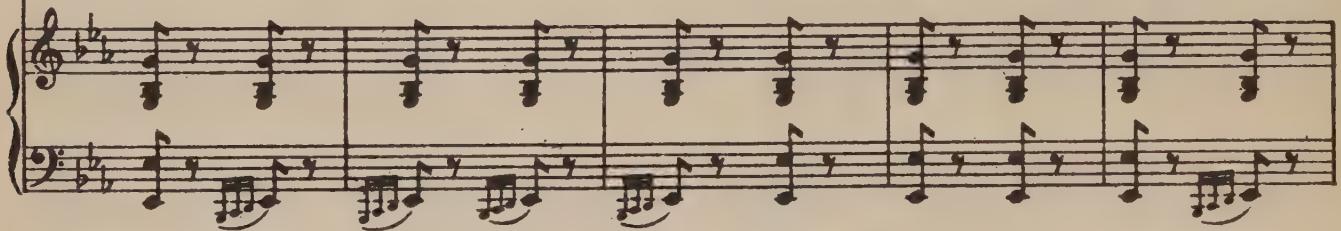
DUKE.

Nei - ther that Grand - ee from the Span - ish



shore,

The no - ble Duke of Pla - za - Tor' -



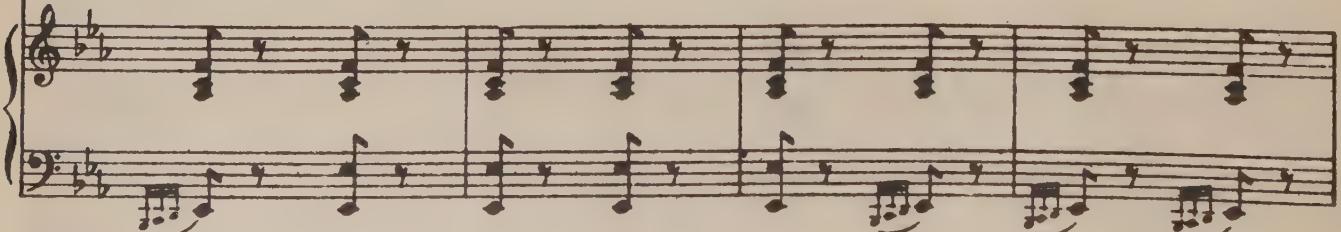
DUCHESS.

Nor his Gra - ce's Duch - ess, staunch and true -



CASILDA.

You may add, his Gra - ce's daugh - ter, too -



LUIZ.

Nor his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores will

This musical score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto or tenor, and the bottom staff for the bass. The music is in common time, with a key signature of one flat. The vocal line includes lyrics like 'Nor his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores will'. The piano accompaniment provides harmonic support with sustained notes and chords.

come to Ve - ne - tia's shores will come.

This section continues the musical score from the previous page. It features three staves: soprano, alto/tenor, and bass. The piano accompaniment is present, providing harmonic support. The vocal line continues with the lyrics 'come to Ve - ne - tia's shores will come.'

C
If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

This final section of the musical score concludes the piece. It features three staves: soprano, alto/tenor, and bass. The piano accompaniment is present, providing harmonic support. The vocal line continues with the lyrics 'If ev - er, ev - er, ev - er They get back to Spain, They will'.

nev-er, nev-er, nev-er Cross the sea *u* - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea *a* - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea *a* - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea *u* - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea *a* - gain, They will

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea *a* - gain, They will

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea *a* - gain, They will

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea *a* - gain, They will

never, never, never, never,
never, never, never, never,

The score consists of four staves of music in common time and E-flat major. The top three staves feature soprano voices with eighth-note patterns. The bottom staff features a basso continuo part with eighth-note patterns.

never, never, never Cross the sea a - gain!
never, never, never Cross the sea a - gain!
never, never, never Cross the sea a - gain!

The score consists of four staves of music in common time and E-flat major. The top three staves feature soprano voices with eighth-note patterns. The bottom staff features a basso continuo part with eighth-note patterns. The vocal parts end with a fermata over the word 'gain!', followed by a dynamic instruction 'ff'.

SONG.- (Duke of Plaza-Toro.)

Allegro marziale.

DUKE.

VOICE.

1. In —
2. When,
3. When

PIANO.

en - ter-prise - of mar-tial kind, When there was a - ny - fight-ing, He
to e - vade Des - truc-tion's hand, To hide they all pro - ceed - ed, No
told that they would all be shot Un - less they left the - ser - vice, That

led his regi-ment from be-hind- He found it less - ex - cit - ing. But
sol - dier in that gal - lant band Hid half as well - as - he did. He
he - ro he - si - ta - ted not, So mar - vel - lous his - nerve is. He

when a - way his regi-ment ran, His place was at the fore, O - That
lay con-ceal'd through - out the war, And so pre - serv'd his gore, O! That
sent his re - sig - na-tion in, The first of all his corps, O! That

ce - le - bra - ted, Cul - ti - va - ted, Un - der - ra - ted No - ble - man, The
 un - af - fec - ted, Un - de - tec - ted, Well - con - nec - ted War - ri - or, The
 ve - ry know - ing, Ov - er - flow - ing, Ea - sy - go - ing Pa - la - din, The

CASILDA.

In the first and fore-most flight, ha, ha! You
 In ev - 'ry dought-y deed, ha, ha! He
 To men of gross-er clay, ha, ha! He

DUCHESS.

In the first and fore-most flight, ha, ha! You
 In ev - 'ry dought-y deed, ha, ha! He
 To men of gross-er clay, ha, ha! He

LUIZ.

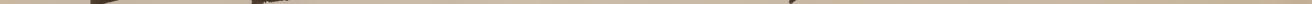
In the first and fore-most flight, ha, ha! You
 In ev - 'ry dought-y deed, ha, ha! He
 To men of gross-er clay, ha, ha! He

Duke of Pla - za - To - ro! In the first and fore-most flight, ha, ha! You
 Duke of Pla - za - To - ro! In ev - 'ry dought-y deed, ha, ha! He
 Duke of Pla - za - To - ro! To men of gross-er clay, ha, ha! He

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

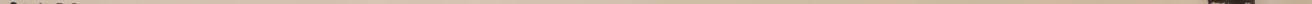


1. & 2.

Under - ra - ted No - ble - man, The Duke - of Pla - za - To - ro!
 Well-con - nec - ted War - ri - or, The Duke - of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke - of Pla - za -

Under - ra - ted No - ble - man, The Duke - of Pla - za - To - ro!
 Well-con - nec - ted War - ri - or, The Duke - of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke - of Pla - za -

Under - ra - ted No - ble - man, The Duke - of Pla - za - To - ro!
 Well-con - nec - ted War - ri - or, The Duke - of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke - of Pla - za -



3.

To - ro! That ve - ry know-ing, O - ver-flow-ing, Ea - sy - go - ing Pa - la - din, The
 To - ro! That ve - ry know-ing, O - ver-flow-ing, Ea - sy - go - ing Pa - la - din, The
 To - ro! That ve - ry know-ing, O - ver-flow-ing, Ea - sy - go - ing Pa - la - din, The
 To - ro! That ve - ry know-ing, O - ver-flow-ing, Ea - sy - go - ing Pa - la - din, The

Duke of Pla - za - To - ro!
 Duke of Pla - za - To - roi
 Duke of Pla - za - To - ro!
 Duke of Pla - za - To - ro!

ff

Ped. * Ped. *

ff

Ped. * Ped. * attacn

Nº 4.

RECIT & DUET.—(Casilda & Luiz.)

Allegro vivace.

CASILDA.

LUIZ.

PIANO.

O rapture,
O rapture,

when a - lone to - geth - er Two lov-ing hearts and
 when a - lone to - geth - er Two lov-ing hearts and

those that bear them May join in tem - po - ra - ry teth - er, Though
 those that bear them May join in tem - po - ra - ry teth - er, Though

RECIT.

Fate a - part should rude-ly tear them, Ne - ces - si - ty, In - ven - tion's

Fate a - part should ride-ly tear them,

mo - ther, Com -pell'd me to a course of feign-ing - But, left a -

Andante moderato e espressivo.

- lone with one an - o - ther, I will a - tone for my dis - disdain -

- ing! Ah, well be - lov - ed, Mine an - gry ... frown - Is but a

gownThat serves to dress My gen - tle - ness!

A musical score for a voice and piano. The vocal line starts with a melodic line in G major, followed by a piano accompaniment consisting of eighth-note chords. The vocal part ends with a long note.

LUCIZ.

Ah, well be - lov - ed, Thy cold dis -

The vocal line continues with a melodic line in G major, followed by a piano accompaniment consisting of eighth-note chords.

The vocal line continues with a melodic line in G major, followed by a piano accompaniment consisting of eighth-note chords.

-dain, it gives no pain - 'Tis mer - cy, played In mas - que - rade! Ah, well be - lov - ed!

The vocal line continues with a melodic line in G major, followed by a piano accompaniment consisting of eighth-note chords.

Ah, well be - lov - ed! Ah, well be - lov - ed! Mine -

The vocal line continues with a melodic line in G major, followed by a piano accompaniment consisting of eighth-note chords.

Ah, well be - lov - ed! Ah, well be - lov - ed! Thine -

The vocal line continues with a melodic line in G major, followed by a piano accompaniment consisting of eighth-note chords.

2d.

* 2d.

*

an - gry frown — Is but — a gown That serves to dress My
 an - gry frown — Is but — a gown That serves to dress Thy

dim.

gen - tle - ness! Ah, well Ah,
 gen - tle - ness! Ah, be - lov - - - ed! Ah,

dim.

well be - lov - ed, be - lov - ed!

well be - lov - ed, be - lov - ed!

2ed.

*

DUET.- (Casilda & Luiz.)

Andante.

LUIZ.

PIANO.

There was a time- A time for ev-er gone- ah,
woe is me! It was no crime To love but thee a-lone- ah, woe is me!

One heart, one life, one soul, One aim, one goal-

Each in the o-th'er's thrall, Each all in all, ah, woe is me, ah, woe is

CASILDA.

Oh, bu - ry, bu - ry-let the grave close o'er The
me!
Oh, bu - ry, bu - ry-let the grave close o'er The

tranquillo

trem.

days that were—that nev-er will be more! Oh, bu - ry, bu - ry love that all con -
days that were—that nev-er will be more! Oh, bu - ry, bu - ry love that all con -

-denn, And let the whirl-wind mourn its re - qui - em!

-denn, And let the whirl-wind mourn its re - qui - em!

dim.

CASILDA.

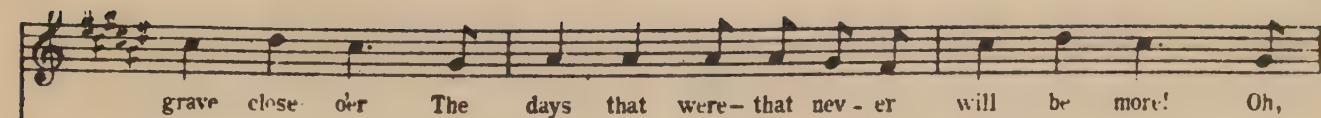
Dead as the last year's leaves— As gath - er'd flowers— ah, woe is me!

Dead as the gar - nerd sheaves, That love of ours— ah, woe is me!

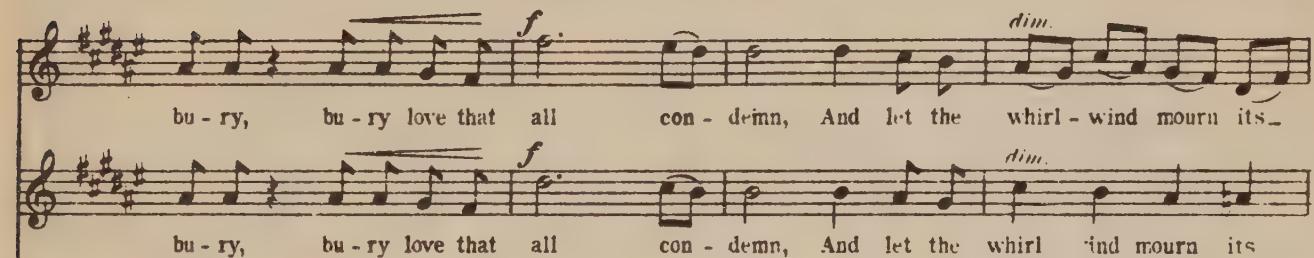
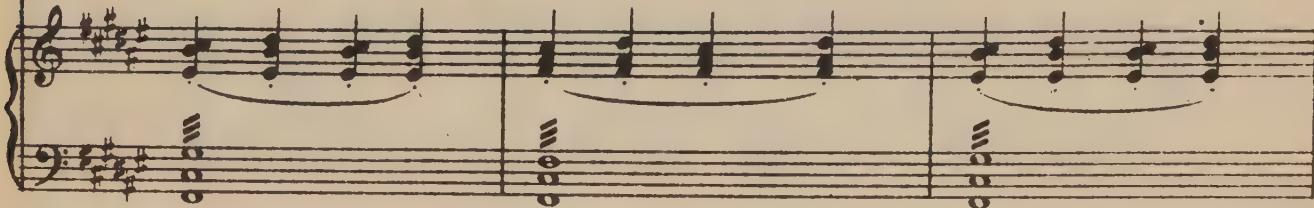
Born but to fade and die When hope was high, Dead and as far a -

- way As yes - ter-day!— ah, woe is me! Oh, bu - ry, bu - ry-let the
LUIZ.
Oh, bu - ry, bu - ry-let th.

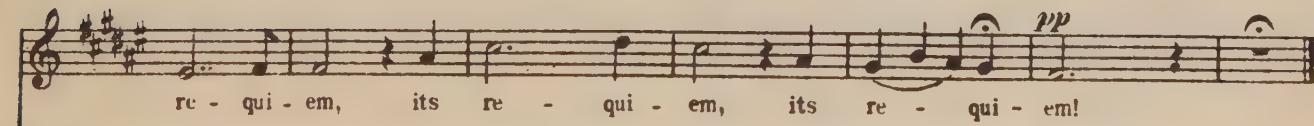
dim.



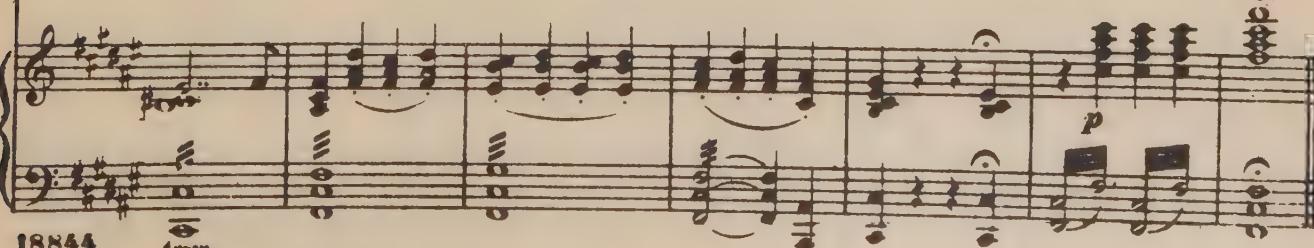
grave close o'er The days that were—that nev - er will be more! Ch.



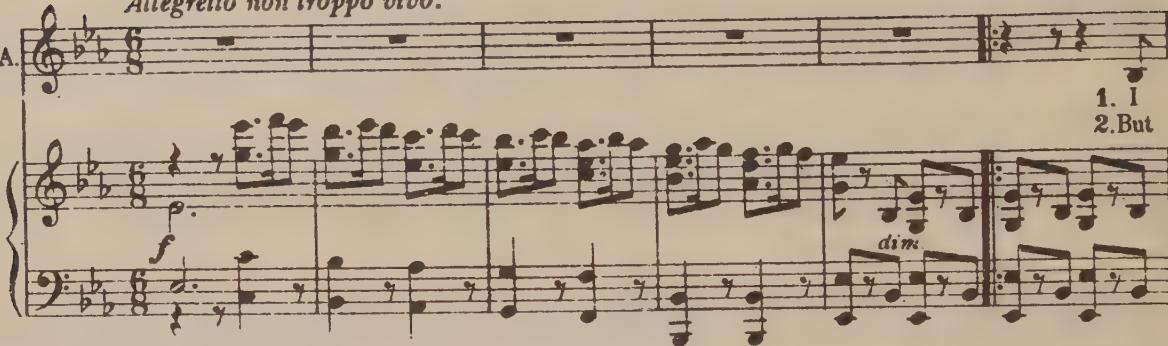
bu - ry, bu - ry love that all con - demn, And let the whirl wind mourn its

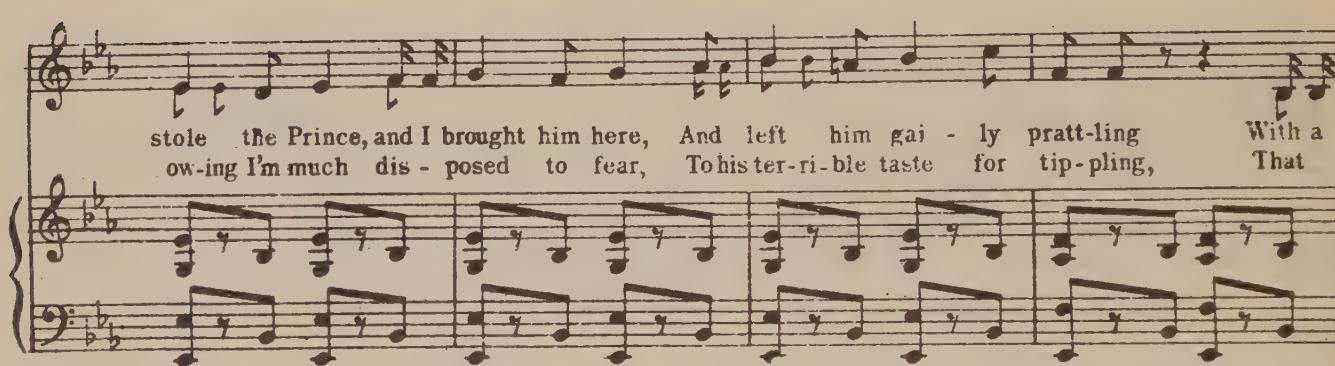


re - qui - em, its re - qui - em, its re - qui - em!

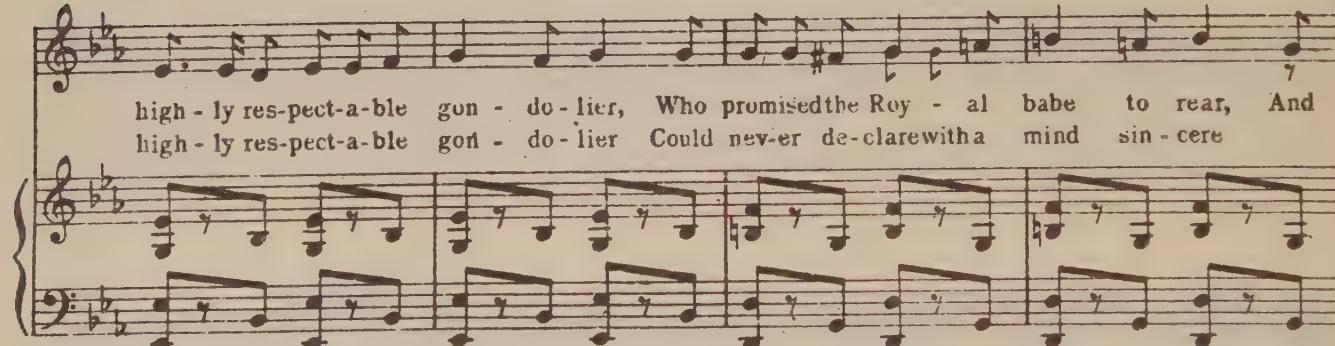


Allegretto non troppo vivo.

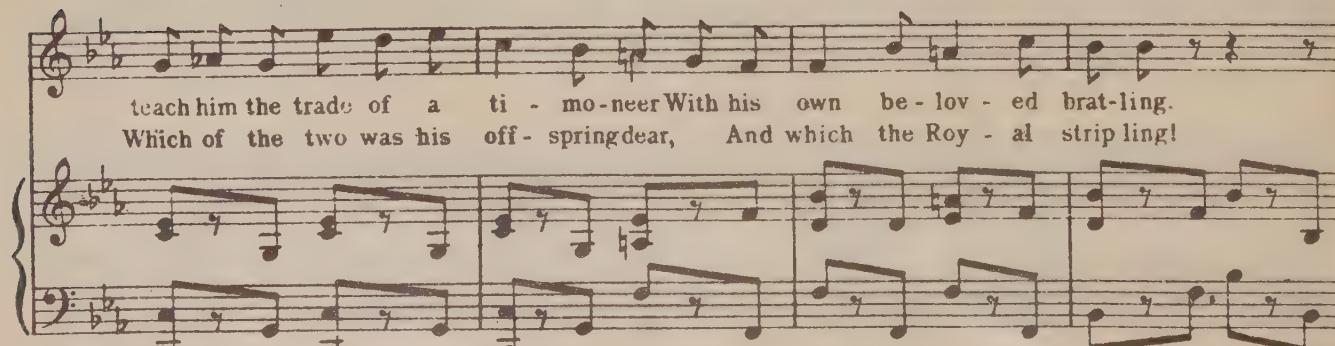
DON ALHAMBRA. 

PIANO. 

*stole the Prince, and I brought him here, And left him gai - ly pratt-ling With a
ow-ing I'm much dis - posed to fear, To his ter-ri-ble taste for tip-pling,
That*



*high - ly res-pect-a-ble gon - do - lier, Who promised the Roy - al babe to rear, And
high - ly res-pect-a-ble gon - do - lier Could nev - er de-clare with a mind sin - cere*



teach him the trade of a ti - mo-neer With his own be - lov - ed brat-ling.
Which of the two was his off - spring dear, And which the Roy - al strip ling!

Both of the babes were strong and stout, And con-sid-er-ing all things clev-er
 Which was which he could nev-er make out Des - pite his best en - deav-our

Of
Of

that there is no man-ner of doubt- No prob - a - ble, pos - si - ble sha - dow of doubt- No
 that there is no man-ner of doubt- No prob - a - ble, pos - si - ble sha - dow of doubt- No

pos - si - ble doubt what - ev - er.
 pos - si - ble doubt what - ev - er.

3. Time

CASILDA & DUCHESS.

No pos - si - ble doubt what - ev - er!

LUIZ.

No pos - si - ble doubt what - ev - er!

DUKE.

No pos - si - ble doubt what - ev - er!

sped, and when at the end of a year, I sought that infant cher-ished,
chil - dren fol-lowed his old ca-reer-(This state - ment can't be par-tied) That
Of a

high-ly res-pect-a-ble gon - do-lier Was ly-ing a corpse on his hum - ble bier - !
high-ly res-pect-a-ble gon - do-lier: Well, one of the two(who will soon be here)- But

dropp'd a Grand In - qui - si - tor's tear- That gon - do-lier had per-is-hed. A
which of the two it is not quite clear-Is the Roy - al Prince you mar-ried! Search

taste for drink, com - bined with gout, Had dou-bled him up for
in and out and round a - bout And you'll dis - cov - er

ev - er. Of that there is no man - ner of doubt - No
nev - er A tale so free from ev - e ry doubt - All

prob - a - ble, pos - si - ble sha - dow of doubt - No pos - si - ble doubt what -
prob - a - ble, pos - si - ble sha - dow of doubt - All pos - si - ble doubt what -

3.

-ev - er.

4. The

CASILDA & DUCHESS.

No pos - si - ble doubt what - ev - er!

LUIZ.

No pos - si - ble doubt what - ev - er!

DUKE.

No pos - si - ble doubt what - ev - er!

4.

- ev - er!

A tale so free from ev - 'ry doubt- All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt- All prob - a - ble, pos - si - ble

sha - dow of doubt- All pos - si - ble doubt what - ev - er!

sha - dow of doubt- All pos - si - ble doubt what - ev - er!

sha - dow of doubt- All pos - si - ble doubt what - ev - er!

Allegro con brio.

CASILDA.

But, bless my heart, con-si-der my po - si-tion! I am the wife of

f

PIANO.

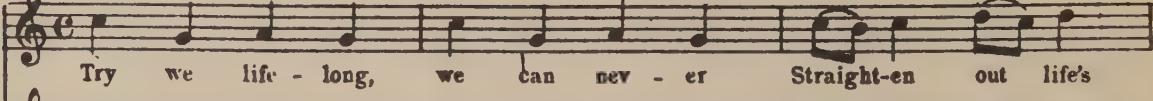
one, that's ve-ry clear; *But who can tell, ex-cept by in - tu-i-tion,*

DON ALHAM.

*Which is the Prince, and which the Gon-do - lier?**Sub-mit to*
*Fate with-out un-seemly wran-gle:**Such com-pli-ca-tions fre-quently oc-cur -**2d.*****2d.**Life is one close-ly com-pli - ca - ted tan-gle: Death is the on - ly true un - rav - el - ler!*

Nº8 QUINTET. (Duke, Duchess, Casilda, Luiz and Grand Inquisitor.)

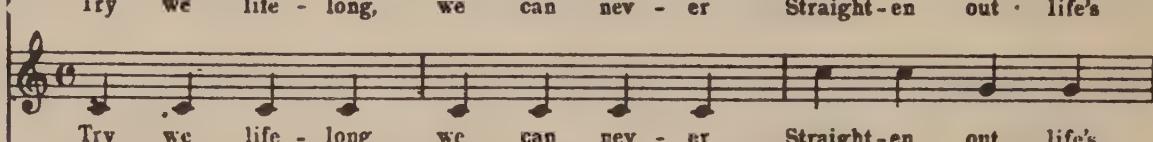
allegretto moderato.

CASILDA. 

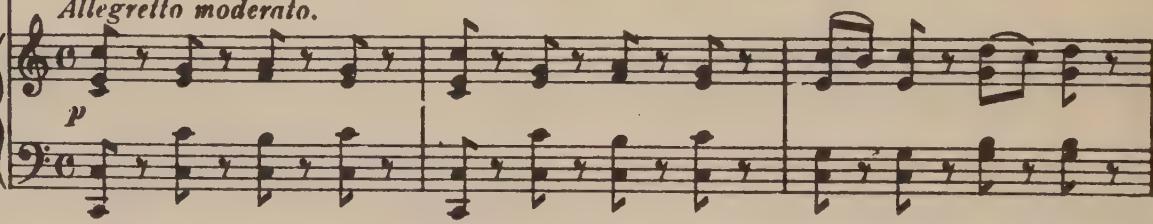
DUCHESS. 

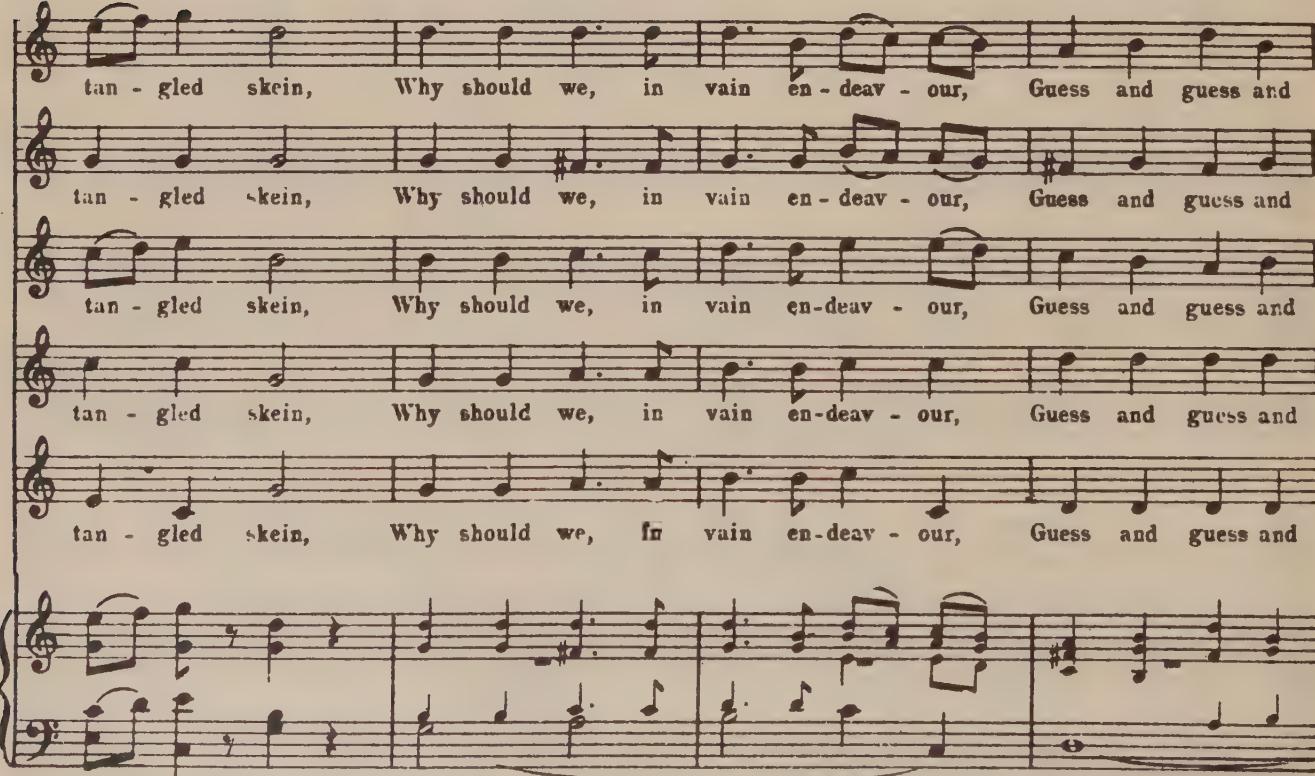
LUIZ. 

DUKE. 

INQUISITOR. 

Allegretto moderato.

PIANO. 



tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and
 tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and
 tan - gled skein, Why should we, in vain en-deav - our, Guess and guess and
 tan - gled skein, Why should we, in vain en-deav - our, Guess and guess and
 tan - gled skein, Why should we, in vain en-deav - our, Guess and guess and

guess a-gain?

guess a-gain? Care's a can-ker that be -

guess a-gain? Life's a pud-ding full of plums.

guess a-gain?

guess a-gain?

The musical score consists of ten staves of music. The first five staves are vocal parts, each with a treble clef and a key signature of one sharp. The lyrics for these staves are: "guess a-gain?", "guess a-gain? Care's a can-ker that be -", "guess a-gain? Life's a pud-ding full of plums.", "guess a-gain?", and "guess a-gain?". The next five staves show a piano accompaniment with bass and treble clefs, featuring dynamic markings like "F", "p", and "ff", and performance instructions like "Ped." and "* Ped.". The lyrics for the piano staves are: "Life's a pudding full of plums. Care's a can-ker that be -", "Life's a pudding full of plums, Care's a can-ker that be -", "Life's a pudding full of plums, Care's a can-ker that be -", "Life's a pudding full of plums, Care's a can-ker that be -", and "Life's a pudding full of plums, Care's a can-ker that be -".

A

- numbs. Where - fore waste our e - lo - cu - tion On im -
 - numbs. Where - fore waste our e - lo - cu - tion On im -
 - numbs. Where - fore waste our e - lo - cu - tion On im -
 - numbs. Where - fore waste our e - lo - cu - tion On im -
 - numbs. Where - fore waste our e - lo - cu - tion On im -

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us
 - pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us
 - pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us
 - pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

un poco rit.

B *p a tempo*

take it as it comes, Let us take it as it comes! Set a - side the
 take it as it comes, Let us take it as it comes! Set a - side the
 take it as it comes, Let us take it as it comes! Set a - side the
 take it as it comes, Let us take it as it comes! Set a - side the
 take it as it comes, Let us take it as it comes! Set a - side the
un poco rit.

B *p a tempo*

cresc.

dull e - nig - ma, We shall guess it all too soon; Fai - lure brings no
cresc.

dull e - nig - ma, We shall guess it all too soon; Fai - lure
cresc.

dull e - nig - ma, We shall guess it all too soon; Fai - lure
cresc.

dull e - nig - ma, We shall guess it all too soon; Fai - lure
cresc.

dull e - nig - ma, We shall guess it all too soon; Fai - lure

cresc.

kind of stig - ma - Dance we to an - o - ther tune!

brings, Failure brings no kind of stig - ma -

brings, no kind of stig - ma - Dance we

brings, no kind of stig - ma - Dance we to an -

brings, no kind of stig - ma - Dance we to an -

cresc.

*

Led.

*

Led.

*

Dance we to an - o - ther tune!

Dance we to an - o - - - other tune! — String the

to an - o - - - other tune! String the lyre and fill the

- o - - - other tune! String the lyre and

- o - - - other tune! String the lyre and

Led.

*

Led.

*

String the lyre and fill the cup, — Lest on sor-row we should

lyre and fill the cup, fill the

cup, Lest on sor-row we should sup, we should

fill the cup, Lest on sor - row we should sup,

fill the cup, Lest on sor - row we should sup,

sup, String the lyre, fill the cup, Lest on sor - row we should sup. —

cup, String the lyre, fill the cup, Lest on sor - row we should sup.

sup, String the lyre, fill the cup, Lest on sor - row we should sup.

String the lyre, fill the cup, Lest on sor - row we should sup.

String the lyre, fill the cup, Lest on sor - row we should sup.

E

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

8.....

A piano accompaniment consisting of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note chords. The bottom staff shows a bass clef and a common time signature. A dynamic marking 'p' and 'marcato' is placed above the bass staff. The piano part continues with a repeating eighth-note pattern.

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

8.....

A piano accompaniment consisting of two staves. The top staff shows a treble clef and a common time signature. It features eighth-note chords. The bottom staff shows a bass clef and a common time signature. The piano part continues with a repeating eighth-note pattern.

up, Life's per - haps the on - ly rid - dle That we shrink from: giv - ing

up. Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up. Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dile That we shrink from giv - ing

8
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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The musical score consists of a single staff with five lines and a double bar line. The vocal line starts with a forte dynamic (f) on the first note, followed by eighth notes and sixteenth-note patterns. The lyrics "up! Then take it as — it — comes, Take — it" are written below the staff. The vocal line ends with a fermata over the last note.

A musical score for 'The Little Drummer Boy' on a single staff. The lyrics are: "up! Then take it as — it — comes, Take — it". The first note is a sixteenth note followed by a eighth note. The next four notes are eighth notes. There is a fermata over the next two notes, which are eighth notes. The last two notes are eighth notes.

A musical score for a solo voice. The vocal line starts with a dynamic 'f' (fortissimo). The lyrics are: 'up! Then take it as it comes. Take it'. The music consists of a single melodic line on a staff with a common time signature. The vocal part includes several grace notes and slurs.

A musical score for the song "The Star-Spangled Banner". The lyrics are: "up! Then take it as ___ it ___ comes, Take ___ it". The music consists of a single staff with four measures. The first measure starts with a forte dynamic (f) and a half note. The second measure has a fermata over the first note and a half note. The third measure has a fermata over the first note and a half note. The fourth measure ends with a fermata over the first note and a half note.

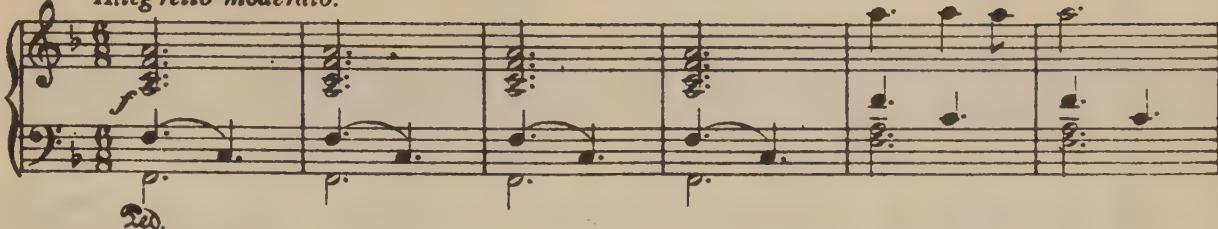
rallentando
 sup! Take life as it comes!
a tempo
rallentando
 sup! Take life as it comes!
a tempo
rallentando
 sup! Take life as it comes!
a tempo
rallentando
 sup! Take life as it comes!
a tempo
rallentando
 sup! Take life as it comes!

f a tempo
 Ped.
 Ped.
 Ped.

SING &
READ.

Allegretto moderato.

PIANO.



CHORUS.

Musical score for the Chorus. The top staff shows the soprano vocal line, and the bottom staff shows the alto vocal line. The piano accompaniment is provided by the piano part from the previous section. The lyrics "Bride-groom and bride!" are repeated twice.

Caison.

B

Musical score for the Caison section. The top staff shows the soprano vocal line, and the bottom staff shows the alto vocal line. The piano accompaniment is provided by the piano part from the previous section. The lyrics "Knot that's in sol-u-ble Voi-ces all vol-u-ble Hail it with pride." are followed by "Bride-groom and". The section ends with "Ah—" and a forte dynamic marked "2ed." followed by "* 2ed."

Musical score for the continuation of the Caison section. The top staff shows the soprano vocal line, and the bottom staff shows the alto vocal line. The piano accompaniment is provided by the piano part from the previous section. The lyrics "bride! We in sin-cer-i-ty, Wish you pros-per-i-ty Bride-groom and bride!" are followed by "bride! Ah," and a forte dynamic marked "2ed." followed by "*".

We in sin - cer - i - ty, Wish you pros - per - i - ty,
 We in sin - cer - i - ty, Wish you pros - per - i - ty,

Bride - groom and bride! Bride - - - - groom — and
 Bride - groom and bride! Bride - - - - groom — and

dim.

2d. * *2d.* *

bride!

bride!

p.

p.

2d.

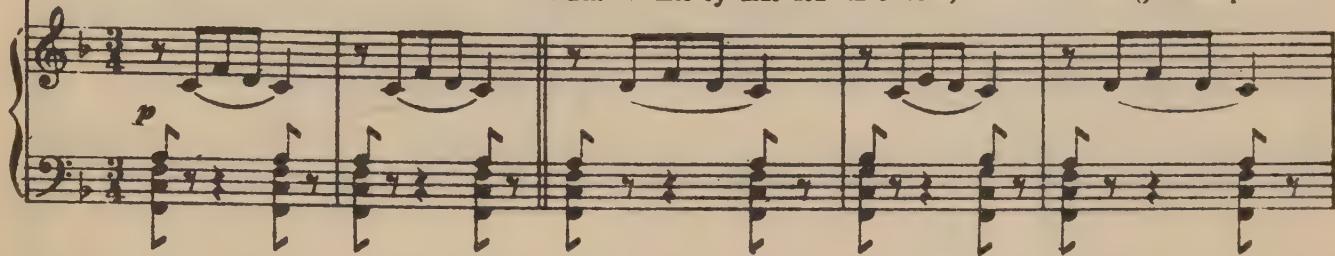
SONG—(Tessa.)

89

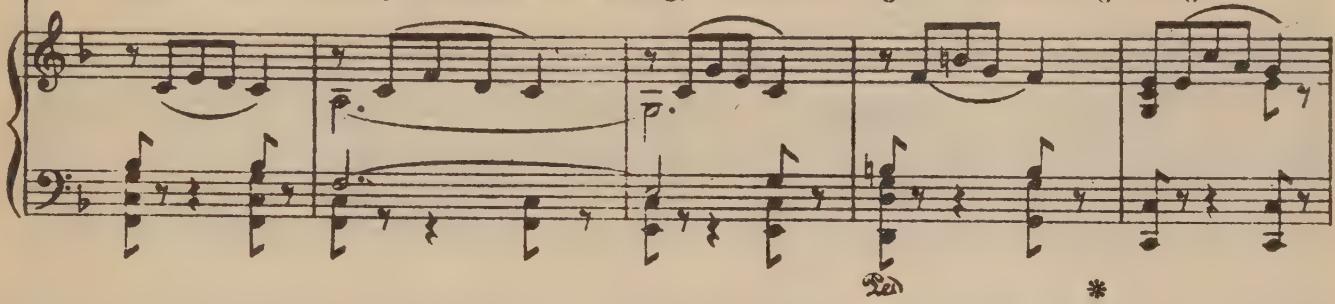
Allegretto grazioso.

SOLO TESSA.

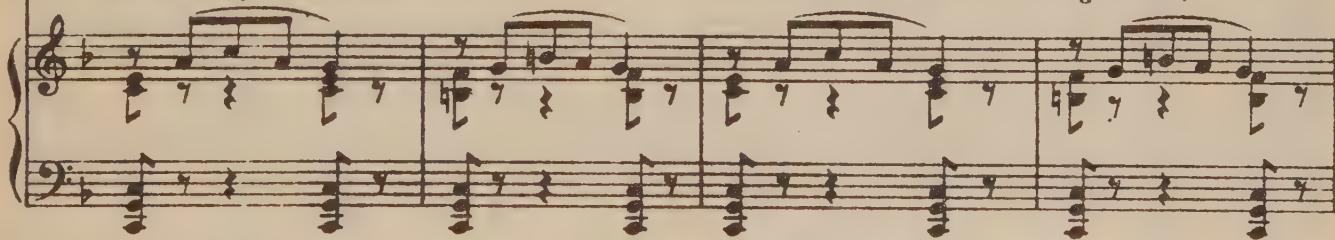
When a mer-ry mai-den mar-ries, Sor-row goes and plea-sure



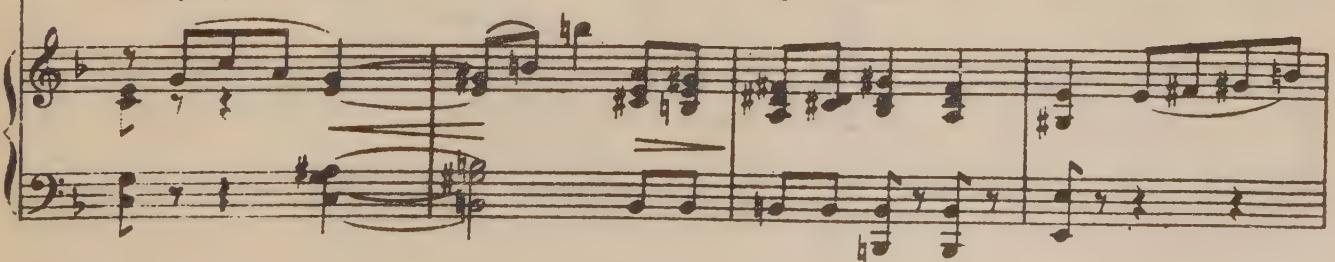
tar- ries; Ev'-ry sound be-comes a song, All is right and no-thing's wrong!



From to-day and ev - er af - ter Let our tears be tears of laugh - ter,



Ev'-ry sigh that finds a vent Be a sigh of sweet con - tent!



mill.

When you marry mer-ry mai - den,

Then the air with love is la - den; Ev'-ry

rall.

E a tempo sostenuto

flow'r is a rose, Ev - 'ry goose be-comes a swan, Ev - 'ry kind of trou - ble

p a tempo

z. * z. * z. * z. * z. *

F

goes Where the last year's snows have gone!

Sun-light takes the place of

CHORUS. 1st SOPRANOS.

Sun - - - light.

2nd SOPRANOS.

Sun - - - light

TENORS.

Sun - - - light

BASSES.

Sun - - - light

z. * z. * z. *

cresc.

shade — When you mar-ry mer-ry maid! —

cresc.

takes the place of shade When you mar-ry mer-ry maid! When a mer-ry maid-en

cresc.

takes the place of shade When you mar-ry mer-ry maid! When a

cresc.

takes the place of shade When you mar-ry mer-ry maid! When a

cresc.

takes the place of shade When you mar-ry mer-ry maid! When a

2d. *

rall. *p a tempo*

Ev'-ry sound be-comes a song, All is

rall. *p a tempo*

mar - ries, Sor - row goes and pleasure tar - ries; Ev'-ry sound be-comes a song, All is

rall. *p a tempo*

mer - ry mai - den mar - ries Ev'-ry sound's a song, All is

rall. *p a tempo*

mer - ry mai - den mar - ries Ev'-ry sound's a song, All is

rall. *p a tempo*

mer - ry mai - den mar - ries Ev'-ry sound's a song, All is

* 2d. * 2d. * 2d. *

right and no-thing's wrong!

When a mer-ry maid-en

right and no-thing's wrong!

Rед.

*

mar - ries Sor - row goes and plea-sure tar - ries; Ev -'ry sound be-comes a

song - All is right and no-thing's wrong. Gnaw-ing Care and ach-ing Sor - row

20044

Get ye gone un - til to - mor - row; Jea - lou - sies in grim ar - ray, Ye are

things of yes - ter - day! When you mar - ry mer - ry mai - den,

rall. a tempo sostenuto
Then the air with joy is la - den; All the cor-ners of the earth Ring with

rall. a tempo
2d. * 2d. *

mu - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

2d. * 2d. * 2d. * 2d. *

joy in mas-que - rade; Sul - len night is laugh-ing day -
 1st SOPRANOS.
 Sul - - - len night is laugh-ing day -
 2nd SOPRANOS.
 Sul - - - len night is laugh-ing day -
 TENORS.
 Sul - - - len night is laugh-ing day -
 BASSES.
 Sul - - - len night is laugh-ing day -

A musical score for a vocal piece. The top staff is soprano, the middle staff alto, and the bottom staff bass. The vocal parts sing "All the year is mer - ry May!" in three-measure phrases, with dynamics "cresc." and "f" indicated. The bass part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts enter at measures 1, 4, and 7.

rit. dim.

a tempo

May,— All the year is mer-ry May!— Merry, mer-ry May, mer-ry, mer-ry May,
mer - ry May, Mer-ry May, mer-ry May,
mer - ry May, Mer-ry May, mer-ry May,
mer - ry May, Mer-ry May, mer-ry May,

rit. dim.

a tempo

All the year is— mer-ry, mer-ry May!

is May!

is May!

is May!

is May!

FINALE—ACT I.

Allegretto moderato.

VOICE. **GIANETTA.**

PIANO.

1. Kind sir, you can-not have the
2. Some kind of charm you seem to

heart Our lives to part From those to whom an hour a - go We were u - ni - - ted!
find In wo-man-kind-Some source of un - explain'd de - light (Un-less you're jest - - ing.)

Be - fore our flow - ing hopes you stem, Ah, look at them, And pause be - fore you deal thi:
But what at - tracts you, I con - fess, I can-not guess, To me a wo-man's face is

blow, All un - in - vi - - ted! You men can nev - er un - der - stand, That heart and
quite Un - in - ter - est - - ing! If from my sis - ter I were torn, It could be

hand Can - not be se - pa - ra - ted when We go a - yearn - ing; You see, you've
 borne— I should, no doubt, be hor - ri - fied, But I could bear it;— But Mar - co's

on - ly wo-men's eyes To i - do - lize, And on - ly wo-men's hearts,— poor men, To
 quite an - o - ther thing— He is my King, He has my heart and none — be - side Shall

set you burn - ing!) Ah me, you men will nev - er un - der - stand That wo - man's
 ev - er share it! } a tempo

heart — is one with wo - man's hand!

2nd time.

heart — is one with wo - man's hand!

Do not give way to this uncalled-for grief, Your se-pa-ra-tion will be ve-ry
RECIT.

brief. To as-certain which is the King And which the o-ther, To Ba-ra-ta-ria's
a tempo

Court I'll bring His fos - ter - mo-ther; Her for-mer nurse-ling to de-clare She'll be de -
RECIT.

-light-ed. That set - tled, let each hap - py pair Be re - u -
colla voce.

Andante.

GIA.

- ni - ted. Vi - val His ar - gument is strong! Vi - val We'll not be part - ed

TESSA.

Vi - val His ar - gument is strong! Vi - val We'll not be part - ed

MARCO.

Vi - val His ar - gument is strong! Vi - val We'll not be part - ed

GIUS.

Vi - val His ar - gument is strong! Vi - val We'll not be part - ed

long! Vi - val It will be set - tled soon! Vi - val Then comes our hon - ey -

long! Vi - val It will be 'set - tled soon! Vi - val Then comes our hon - ey -

long! Vi - val It will be set - tled soon! Vi - val Then comes our hon - ey -

-moon! Vi-val Vi-val Vi - val

Allegro con brio.

GIANETTA.

1. Then one of us will be a Queen, And

MARCO.

2. drive a-bout in a carriage and pair, With the

sit on a gol-den throne, With a crown in stead Of a hat on her head, And

King on her left-hand side, And a milk-white horse, As a mat-ter of course, When-

di - a-monds all her own! With a beau-ti-ful robe of gold and green, I've -
 -ev-er she wants to ride! With beau-ti-ful sil-ver shoes to wear Up -

al - ways un-der - stood; I won-der whether She'd wear a feather? I ra - ther think she
 - on - her dain-ty feet; With end-less stocks Of beau-ti-ful frocks, And as much as she wants to

B
 should! Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No
 TESSA.
 Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No
 eat! Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No
 GRUS.
 Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No

dim. *p*

half - and - half af - fair, I mean, No half - and - half_ af - fair, But a—
 half - and - half af - fair, I mean, No half - and - half_ af - fair, But a—
 half - and - half af - fair, I mean, No half - and - half af - fair, But a—
 half - and - half af - fair, I mean, No half - and - half af - fair, But a—

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!
 right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!
 right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen! 2. She'll
 right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

C

2.

TESSA.

Queen!

3. When - ev - er she con - des - cends to walk, Be sure she'll shine at

Queen!

Queen!

that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to -

- crat!

At elegant high so - cie - ty talk She'll bear a-way the bell, With her

*ad lib.**colla voce.*

GIAN.&TESSA.

a tempo

"How de do?" And her "How are you?" And "I trust I see you well!" Oh,—
 MARCO & GIUS.
a tempo ^
 Oh,—

— 'tis a glo-rious thing, I ween, To be a regu-lar Roy - al Queen, No
 — 'tis a glo-rious thing, I ween, To be a regu-lar Roy - al Queen, No
dim. ♩

half-and-half af - fair, I mean, No half-and - half af - fair, But a right-down reg-u-lar,
 half-and-half af - fair, I mean, No half-and - half af - fair, But a right-down reg-u-lar,

E

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

GIUS.

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! 4. And no-bie lords will

p

scrape and bow, And dou-ble them-selves in two, And o-pen their eyes In

blank sur-prise At what-ev-er she likes to do. And ev-ry-bo-dy will

ad lib.

round-ly vow She's fair as flow'r's in May, And say, "How clever!" At what-so-ev-er She

F

GIAN. & TESSA.
a tempo

Oh, — 'tis a glo-ri-ous thing, I ween, To be a

MARCO & GIUS.
a tempo

con - des-cends to say! Oh, — 'tis a glo-ri-ous thing, I ween, To be a

regu-lar Roy - al Queen - No half-and-half af - fair, I mean, No half-and - half af -

regu-lar Roy - al Queen - No half-and-half af - fair, I mean, No half-and - half af -

-fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar, Roy-al

-fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar, Roy-al

Queen! Oh, 'tis a glo-ri-ous thing, I ween, To be a regu-lar Roy-al Queen, A
 Queen! Oh, 'tis a glo-ri-ous thing, I ween, To be a regu-lar Roy-al Queen, A

right-down reg-u-lar Royal, Royal Queen! —
 right-down reg-u-lar Royal, Royal Queen! —

1.

1st & 2nd SOPRANOS.

CHORUS

Now,

TENORS & BASSES.

Now,

pray, what is the cause of this re - mark - a - ble hi - lar-i - ty, This
 pray, what is the cause of this re - mark - a - ble hi - lar-i - ty, This

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol - li - ty? Has
 sud - den e - bul - li - tion of un - mi - ti - ga - ted jol - li - ty? Has

H
 a - ny - bo - dy bless'd you with a sam - ple of his char - i - ty — Or
 a - ny - bo - dy bless'd you with a sam - ple of his char - i - ty — Or

have you been a - dop - ted by a gen - tle - man of qual-i - ty?
have you been a - dop - ted by a gen - tle - man of qual-i - ty?

Moderato.

MARCO.

Re - ply-ing, we one in - di - find I'm a

GIUS.

sing As

-vi-du-al, As I

king-dom I -ware you ob - - vi-lions and

King To my bid you all. I'm a - -ject To pa -

find I re - - pub - li-can find I re -
pa-la-ces, But you'll -spect Your Re- fal-la-cies, You'll -spect Your Re-

CHORUS.

-pub - li-can - As they know we ob - ject To pa-
fal-la-cies As they know we ob - ject To pa-

-vi-lions and pa-la-ces, How can they re - spect Our Re - pub-li-can fal-la-cies?
-vi-lions and pa-la-ces, How can they re - spect Our Re - pub-li-can fal-la-cies?

Allegro vivace.

111

MARCO.

For ev - 'ry one who

feels inclined, Some post we un - der - take to find Con - ge - nial with his frame of mind - And

GIUS.

all shall e - qual be. — The Chan - cel - lor in his pe - ruke — The Earl, the Mar - quis,

MARCO.

and the Dook, The Groom, the Bet - ler, and the Cook — They all shall e - qual be.

The

Aris - to - crat who banks with Coutts, The Aris - to - crat who hunts and shoots, The

Aris - to-crat who cleans our boots— They all shall e - qual be! — The

MARCO.

No - ble Lord who rules the State—The No - ble Lord who cleans the plate—The No - ble Lord who

GIUS.

scrubs the grate—They all shall e - qual be! — The Lord High Bish - op or - tho-dox—The

MARCO.

Lord High Coachman on the box—The Lord High Vaga-bond in the stocks—They all shall e - qual

M

be! — For ev-'ry one who feels in-clined, Some post we un - der-take to find Con-GIUS.

For ev-'ry one who feels in-clined, Some post we un - der-take to find Con-

- ge-nial with his frame of mind, Con-ge-nial with his frame of mind—And all shall e - qual

N

be. Sing high, sing low, Wher - ev - er they go, Sing high sing, low, Wher -

- ev - er they go, Wher-ev-er they go, Wher-ev-er they go, They all shall e - qual

CHORUS.

0

Sing high, sing low, Wher - ev - er they - go, Sing high, sing
 Sing high, sing low, Wher - ev - er they - go, Sing high, sing

unis.

low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall
 low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall

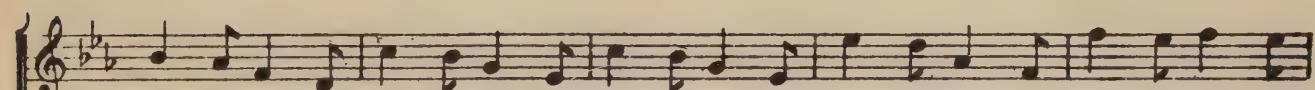
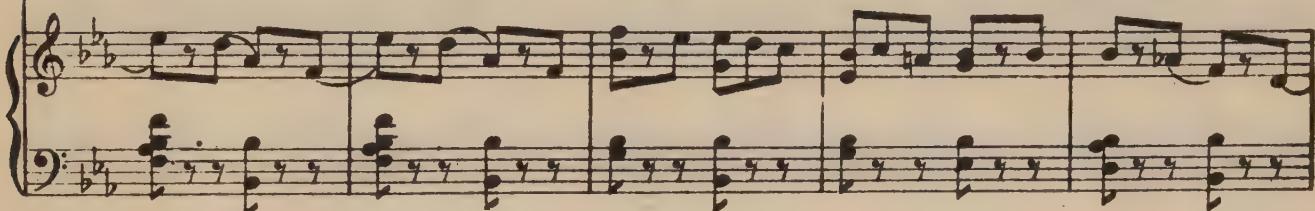
P

e - qual be! — The Earl, the Mar - quis, and the Dook, The Groom, the But - ler, and the Cook, The
 e - qual be! — The Earl, the Mar - quis, and the Dook, the



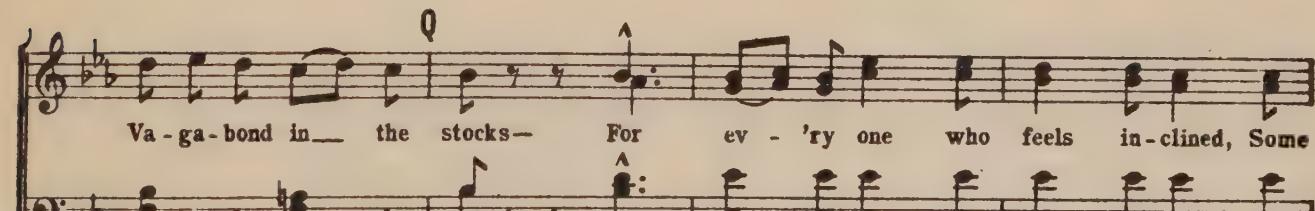
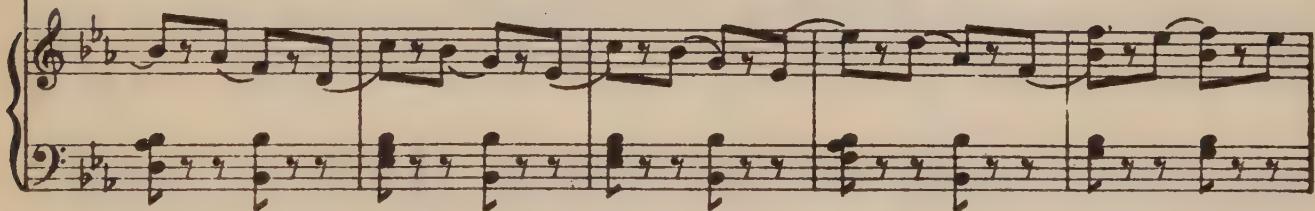
Aris - to-crat who banks with Coutts, The Aris - to - crat who cleans the boots, The No - ble Lord who

Groom, the But - ler, and the Cook, The No - ble



rules the State, The No - ble Lord who scrubs the grate. The Lord high Bish - op or - tho - dox, The

Lord who rules the State, The No - ble Lord who



Va - ga - bond in - the stocks - For ev - 'ry one who feels in - clined, Some

scrubs the grate - For ev - 'ry one who feels in - clined, Some



post they un - der - take to find Con - ge - nial with his frame of mind, Con-

post they un - der - take to find Con - ge - nial with his frame of mind, Con-

-ge - nial with his frame of mind - And all shall e - qual be!

-ge - nial with his frame of mind - And all shall e - qual be!

R

ff

Then hail! O King, Which - ev - er

ff

Then hail! O King, Which - ev - er

you may be, To you we sing, But
 you may be, To you we sing, But

do not bend the knee. Then hail!
 do not bend the knee. Then hail!

hail! O King,
 hail! O King,

Hail! O King, Hail! O King!

Hail! O King, Hail! O King!

MARCO & GIUS. RECIT.

Come let's a-way— our island crown a-waits me— Con-flict-ing feel-ings rend my soul a-

Moderato.

part! The thought of Roy-al dig-ni-ty e-lates me, But leav-ing thee be-hind me breaks my

GIAN & TESSA. RECIT.

S

heart! Farewell, my love; on board you must be get- ting; But while up - on the sea you gaily

roain, Re-men-ber that a heart for thee is fret-ting— The ten - der lit - tle heart you've left at

Andante con moto.

GIAN. SOLO.

home!

Now, Mar - co dear, My wish-es hear: While you're a-way

It's un-der - stood You will be good, And not too gay. To ev - ry trace Of mai-den grace You will be blind.

And will not glance By a-ny chance On wo-man-kind! If you are wise, You'll shut your eyes Till we ar - rive,

And not ad-dress A la-dy less Than for-ty-five. You'll please to frown On ev'-ry gown That you may see; And,

cresc.

O my pet, You won't forget You've mar-ried me!

espress.

And, O my darling, O my pet, Whatever else you may for-

p

espress.

-get, In yonder isle be-yond the sea, Do not for - get, Do not for-get you've mar - ried me! You'll

TESSA.

p

lay your head Upon your bed At set of sun. You will not sing Of a - ny-thing To a - ny one. You'll

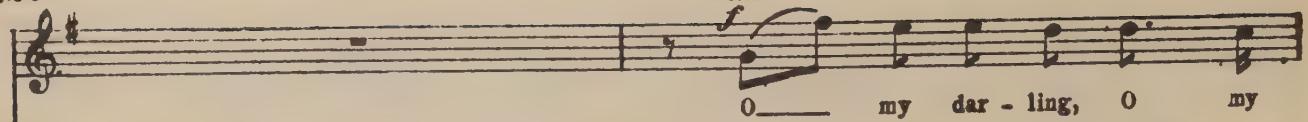
sit and mope All day, I hope And shed a tear Up-on the life Your lit-tle wife Is pass-ing here. And

if so be You think of me, Please tell the moon: I'll read it all In rays that fall On the lagoon: You'll

be so kind As tell the wind How you may be. And send me words By lit-tle birds To com-fort me! And O my

dar-ling, O my pet, What-ev - er else you may for-get, In you-der isle be-yond the

GIAN.



sea, Do not for-get you've mar - ried mel o my —

MARCO

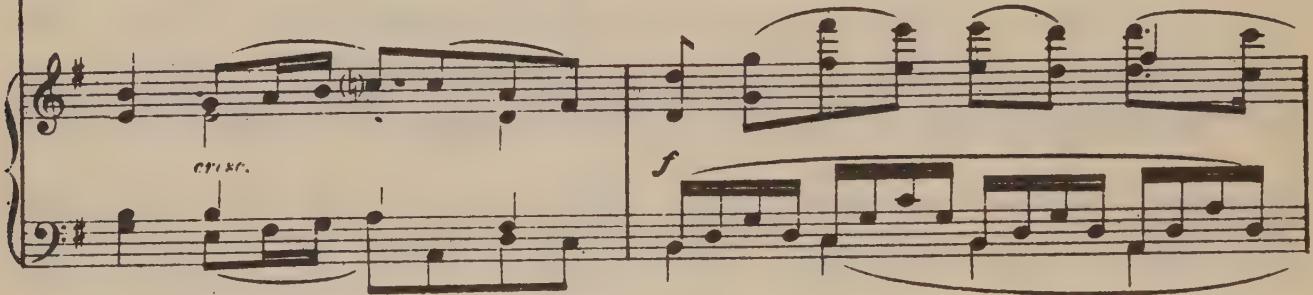
O my

GIUS.

O my

crise.

f



pet, What - ev - er else you may for - get, In yon - der isle be-yond the sea, Do not for -

dar - ling, O my pet, In yon - der isle be-yond the sea, Do not for -

dar - ling, O my pet, In yon - der isle be-yond the sea, We'll not for -

dar - ling, O my pet, In yon - der isle be-yond the sea, We'll not for -

dim.

dim.

-get, Do not forget you've married me! O my dar-ling, O my
-get, Do not forget you've married me! O my dar-ling, O my
-get, We'll not forget we've married ye! O my dar-ling, O my
-get, We'll not forget we've married ye! O my dar-ling, O my

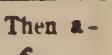
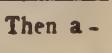
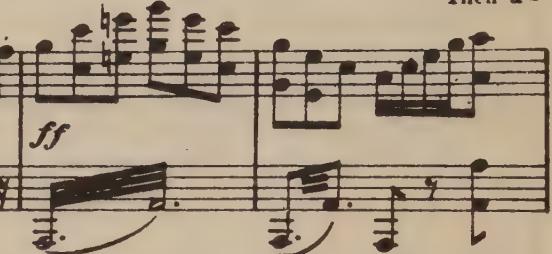
pet, In yon-der isle be-yond the sea, Do not fer - get you've mar-ried me!
pet; In yon-der isle be-yond the sea, Do not for - get you've mar-ried me!
pet, In yon-der isle be-yond the sea, Well not fer - get we've mar-ried ye!
pet, In yon-der isle be-yond the sea, Well not fer - get we've mar-ried ye!

dim.

pp pp

Allegretto moderato. (à la Barcarolle.)

CHORUS SOPRANOS.

Then a-
TENORS.Then a-
BASSES.*Allegretto moderato. (à la Barcarolle.)**p molto cresc.*

-way they go to an is - land fair That lies in a South-ern sea: We

-way we go to an is - land fair That lies in a South-ern sea: We

-way we go to an is - land fair That lies in a South-ern sea: We



know not where, and we don't much care, Wher - ev - er that isle may be.

know not where, and we don't much care, Wher - ev - er that isle may be.

know not where, and we don't much care, Wher - ev - er that isle may be.

When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! _____ When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! _____ When the

f

breez - es are blow-ing, The ship will be going, When they don't they will all stand still! _____ Then a-

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! _____ Then a-

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! _____ Then a-

gave

way — they go to an is - land fair, We know not where, we don't much care,
 way — we go to an is - land fair, We know not where, we don't much care,
 way — we go to an is - land fair, We know not where, we don't much care,

— Wher - ev - er that isle — may be!
 — Wher - ev - er that isle — may be!
 — Wher - ev - er that isle — may be!

W MARCO

A - way we go To a balm - y

dim. *p.*

GIAN.



A - way,

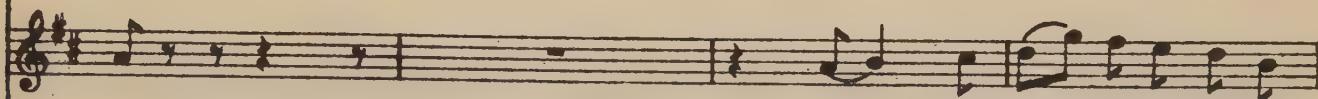
a - way they go

TESSA.



A - way,

a - way they go



isle,

Where the ro - ses blow All the

GIUS.



A - way,

a - way we go



A - way,

a - way,



A - way,

a - way,



A - way,

a - way,



A - way, — a - way, — all

A - way, — a - way, —

win - ter while, Ro - - - ses blow, a - way where the ro - ses blow All

Where the ro - ses blow All the win - ter while,

A - way, a - way, where ro - ses blow, All

A - way, a - way, where ro - ses blow, All

p

cresc.

— the win - ter while,— Where the ro - ses blow! — Then a -

cresc.

Where — the — ro - — ses — blow — All — winter while. Then a -

cresc.

— the win - ter while,— Where the ro - ses blow! — Then a -

cresc.

Where — the — ro - — ses — blow — All — winter while. Then a -

cresc.

win - ter while, Where — the ro - ses blow! — Then a -

cresc.

win - ter while, Where — the ro - ses blow! — Then a -

cresc.

win - ter while, Where — the ro - ses blow! — Then a -



ff

-way— they go to an is - land fair— That lies in a South - ern sea; Then a-way they

-way— they go to an is - land fair— That lies in a South - ern sea; Then a-way they

-way— we go to an is - land fair— That lies in a South - ern sea; Then a-way we

-way— we go to an is - land fair— That lies in a South - ern sea; Then a-way we

-way— they go to an is - land fair— That lies in a South - ern sea; Then a-way they

-way— we go to an is - land fair— That lies in a South - ern sea; Then a-way we

-way— we go to an is - land fair— That lies in a South - ern sea; Then a-way we

ff

18844

go to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

or to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a-way, a-way!

largamente

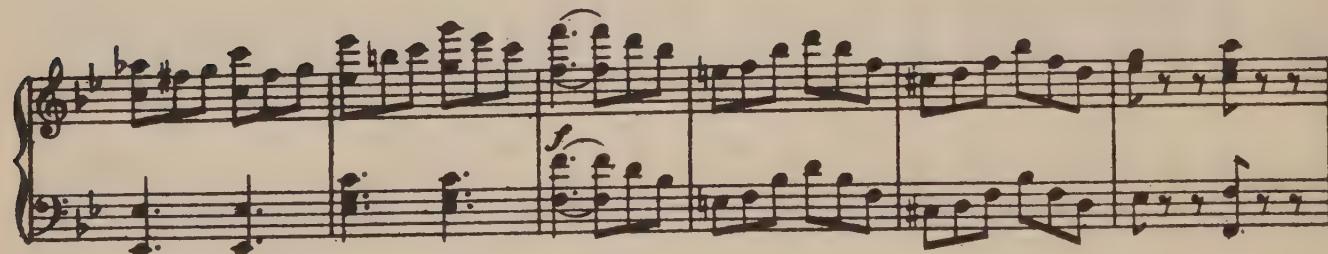
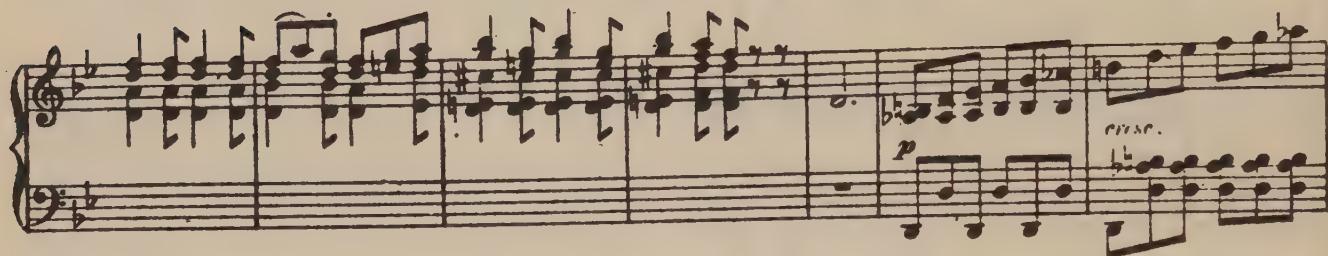
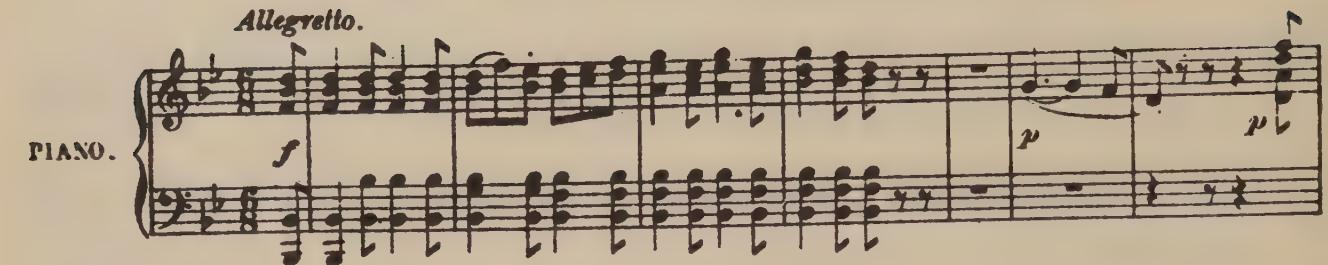
Act II.

No. 1.

CHORUS OF MEN (with Marco & Giuseppe.)

Allegretto.

PIANO.

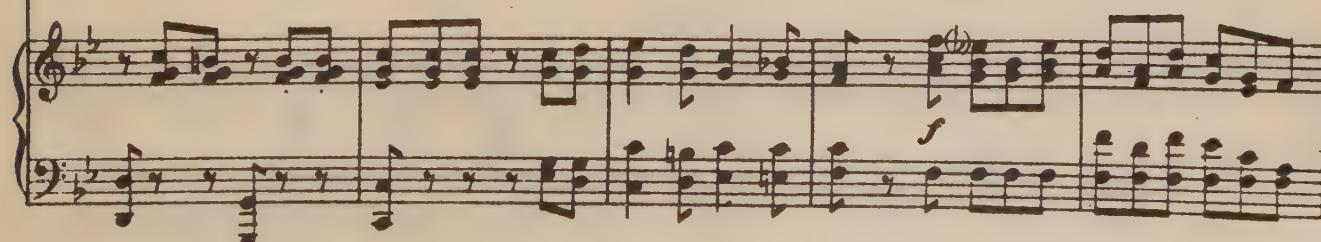
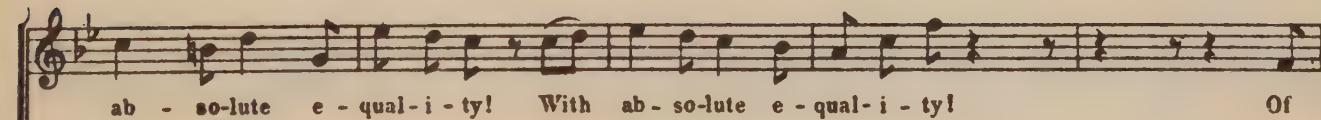
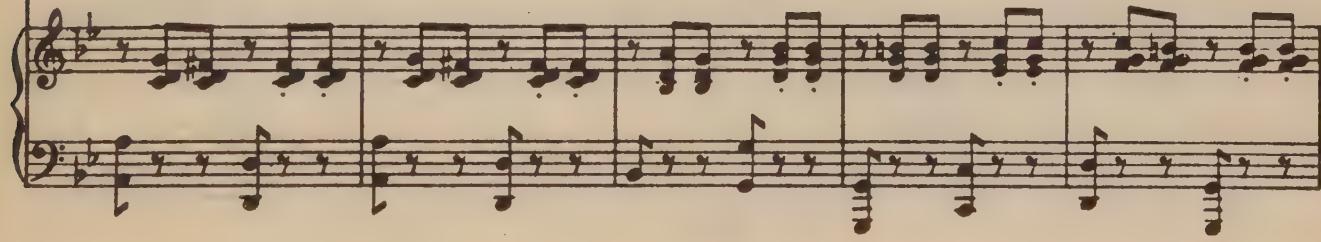
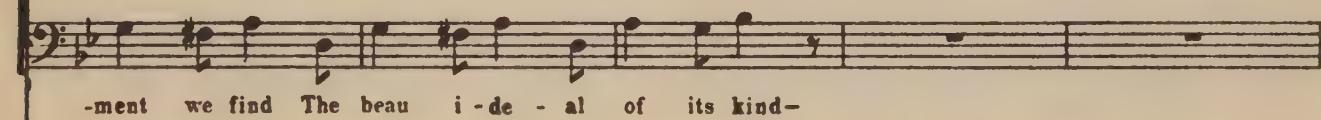
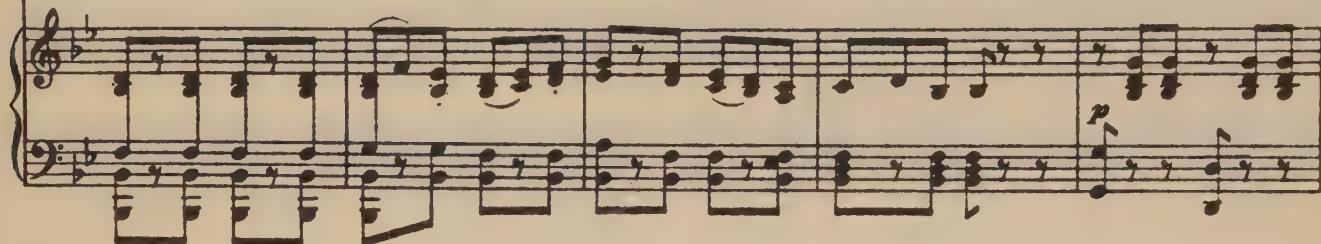
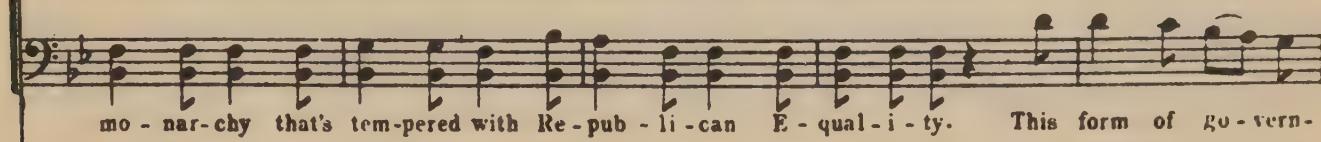


TENORS.

Of hap - pi - ness the ve - ry pith In Ba - ra-ta - ria you may see: A

BASSES.

Of hap - pi - ness the ve - ry pith In Ba - ra-ta - ria you may see: A



hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A
 hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub - -
 mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

MARCO.
 - - li-can E - qual - i - ty! Two
 GIUS.
 - - li-can E - qual - i - ty! Two

kings, of un - due pride be-reft, Who act in per-fect u-ni-ty, Whom you can or - der

kings, of un - due pride be-reft, Who act in per-fect u-ni-ty, Whom you can or - der

right and left With ab - so-lute im-pu-ni-ty. Who put their sub-jects at -thei-rease By do - ing all they

right and left With ab - so-lute im-pu-ni-ty. Who put their sub-jects at -thei-rease By do - ing all they

can - to please! And thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu-ni-ty. Ard

can - to please! And thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu-ni-ty. And

thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

This section consists of two staves. The top staff is for the soprano voice, and the bottom staff is for the piano. The vocal line is rhythmic, featuring eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns.

we act in per-fect u - ni - ty, Ah we act in —

we act in per-fect u - ni - ty, Ah we act in —

This section continues the vocal line from the previous section. The piano accompaniment features eighth-note chords and sustained bass notes. The vocal line includes a melodic line with eighth and sixteenth notes, punctuated by sustained notes.

per - fect - u - - - - ni - ty! CHORUS

per - fect - u - - - - ni - ty! Of

This section introduces a "CHORUS" section. The vocal line consists of sustained notes. The piano accompaniment features eighth-note chords and sustained bass notes. The vocal line concludes with a melodic line with eighth and sixteenth notes.

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mo - nar-chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

mo - nar-chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

- - li-can E - qual - i - ty, tem - pered with E - - equal - i - ty!

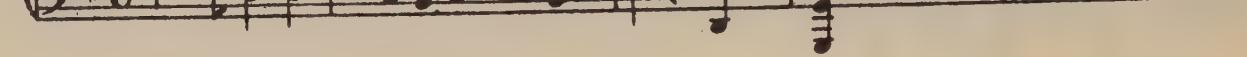
- - li-can E - qual - i - ty, tem - pered with E - - equal - i - ty!

SONG.—Giuseppe (with Chorus.)

Allegro non troppo.

PIANO.

Ri - sing ear - ly in the



morning, We pro - ceed to light the fire, Then our Ma - jes - ty a - dorn-ing In its



work - a - day at - tire, We em - bark with - out de - lay On the du - ties of the

day. First, we po - lish off some batch-es Of po - li - ti - cal des-patch-es, And
lunch-eon(mak-ing mer - ry On a bun and glass of sher - ry), If we've

for-eign po - li - ti -cians cir - cum - vent; Then, if bus'ness is - n't hea - vy, We may
no-thing in par - ti - cu - lar to do, We may make a Pro - cla - ma - tion, Or re -

hold a Rov - al le - rée, Or ra - ti - fy some Acts of Par - lia - ment. Then we
-ceive a De - pu - ta - tion - Then we pos - si - bly cre - ate a Peer or two. Then we

prob - ab - ly re - view the house - hold troops - With the u - sual "Shal - loo humps!" and "Shal - loo
help a fel - low - crea - ture on his path. For 2nd Verse.

With the Gar - ter, or the This - tie, or the

hoops!" Or re - ceive with ce - ré - mo - ni - al and state An

Bath. On we dress and tod - dle off in se - mi - State To a

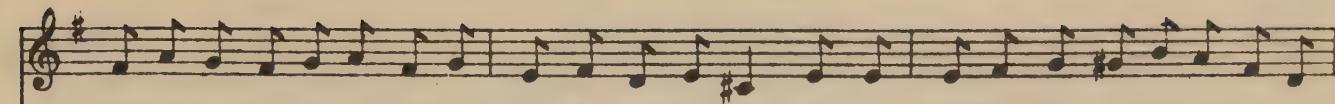
1st time *2nd time pp*

in - ter - est-ing East - ern po - ten - tate. Af - ter that we ge - ne - ral - ly Go and dress our pri - va-te
fes - ti - val, a func - tion, or a fête. Then we go and stand as sen - try At the Pa - lace (pri - va-te

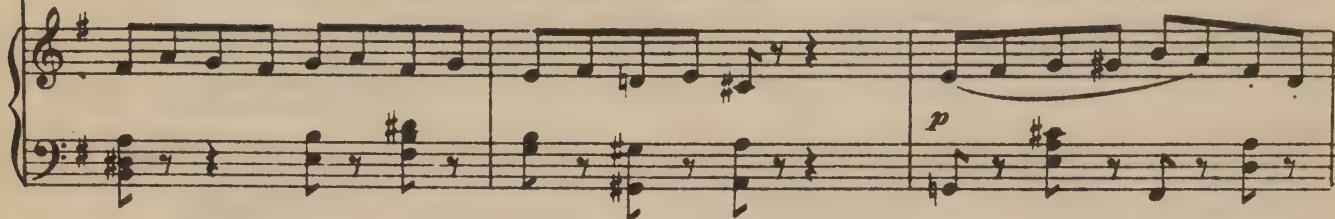
ra - let - (It's a ra - ther ner - vous du - ty - he's a touch - y lit - tle man) Write some let - ters li - te-
en - try), Marching hi - ther, march - ing thi - ther, up and down and to and fro, While the war - ri - or on

ra - ry For our pri - va-te se - cre - ta - ry - He is sha - ky in his spell - ing, so we help him if we
du - ty Goes in search of beer and beau - ty (And it ge - ne - ral - ly hap - pens that he has - n't far to

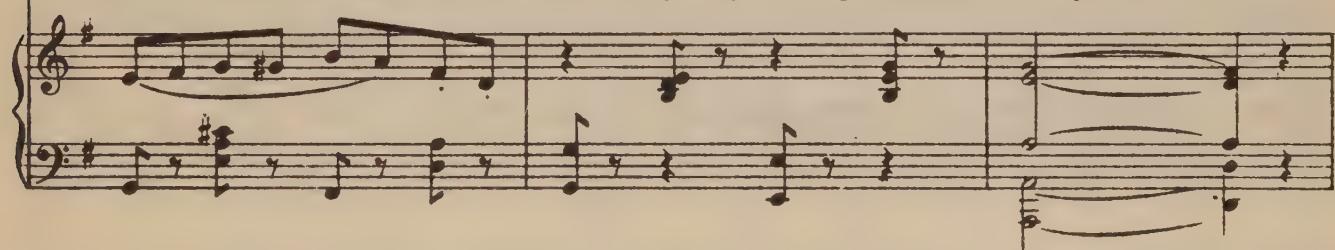
can. Then, in view of cra - vings in - ner, We go down and or - der din - ner; Then we
go). He re - lieves us, if he's a - ble, Just in time to lay the ta - ble, Then we



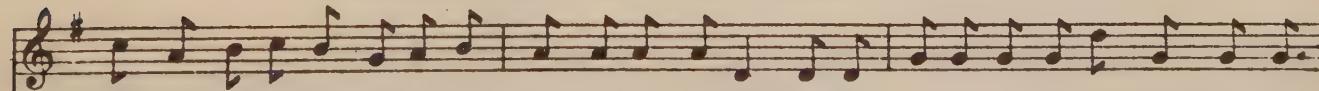
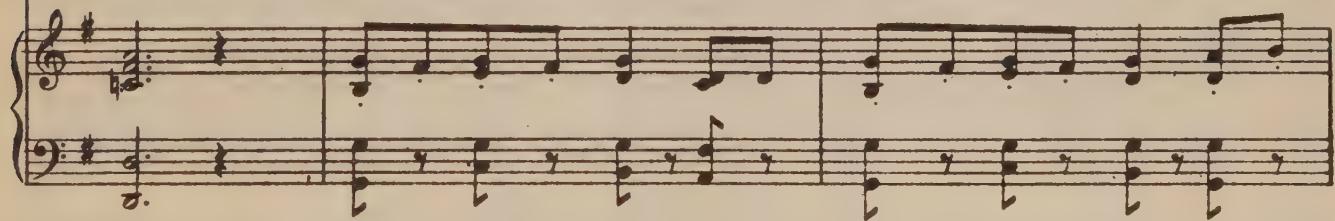
polish the Re - ga - lia And the Co - ro - na - tion plate - Spend an hour in ti - ti - va - ting All our
dine and serve the cof - fee, and at half-past twelve or one, With a plea - sure that's em - pha - tic, We're -



Gen - tle - men - in - Wait - ing; Or we run on lit - tle er - rands for the Mi - nis - ters of State.
- ti - re to our at - tic With the gra - ti - fy - ing feel - ing that our du - ty has been done!



Oh, phi - lo - so - phers may sing Of the trou - bles of a King; Yet the
Oh, phi - lo - so - phers may sing Of the trou - bles of a King; But of



du - ties are de - light - ful, and the pri - vi - le - ges great; But the pri - vi - lege and plea - sure That we
plea - sures there are ma - ny and of wor - ries there are none; And the cul - mi - nat - ing plea - sure That we



tre-a-sure be-yond mea-sure Is to run on lit-tle er-rands for the Mi-nis-ters of State.
tre-a-sure be-yond mea-sure Is the gra-ti-fy-ing feel-ing that our du-ty has been done!

CHORUS.

Oh, phi-lo-so-phers may sing Of the troubles of a King; Yet the du-ties are de-lightful, and the
Oh, phi-lo-so-phers may sing Of the troubles of a King; But of pleasures there are ma-ny, and of

pri-vi-le-ges great; But the pri-vi-leges and plea-sure That we tre-a-sure be-yond mea-sure Is to
wor-ries there are none; And the cul-mi-nat-ing plea-sure That we tre-a-sure be-yond mea-sure Is the

I. GUS. 2. rit. a tempo

run on lit-tle er-rands for the Mi-nis-ters of State. Af-ter du-ty has been done!

CHORUS.

du-ty has been done!

rit. a tempo

NO. 3.**SONG-(Marco.)***Allegretto moderato.***MARCO.**

PIANO.

1. Take a
2. Take a

pair of spark-ling eyes, — Hid-den, ev - er and a - non, — In a mer - ci - ful e -
pre - ty lit - tle cot — Quite a mi - nia-ture af - fair — Hung a - bout with tre-liss'd

- clipse — Do not heed their mild sur-prise = Having pass'd the Ru - bi -
vine, — Fur-nish it up-on the spot — With the tre-a-sures rich and

- com. — Take a pair of ro - sy lips; —
rare — I've en - dea - vour'd to de - fine. —

Take a
Live to

fi - gure trim - ly plann'd - Such as ad - mi - ra - tion whets - (Be par -
love and love to live = You will ri - pen at your ease, - Growing

- tic - u - lar in this;) Take a ten - der lit - tle hand, Fring'd with
on the sun - ny side - Fate has no - thing more to give - You're a

dain - ty fin - ger - ettes, Press _____ it, press it - in pa-ren - the -
dain - ty man to please, 2nd Verse.

If _____ you're not sat - is - fied, not - sat - is -

- sis; - Ah! Take _____ all these, you luck - y
Take _____ my coun - sel, hap - py

- fied, Ah! dim.

f dim.

man— Take and keep them, if you can, if— you can! Take all these, you luck - y
 man; Act up - on it, if you can, if— you can! Take my coun - sel,hap - py

man,- Take and keep— them, if— you— can, if— you— can!
 man, Act up - on — it, if— you— can, if— you— can!

1. 2.

Take my coun-sel,hap-py man;

Act up-

cresc.

- on it, if you can, if you can, if you can, Act up-on it, if you can,— hap-py

conforza

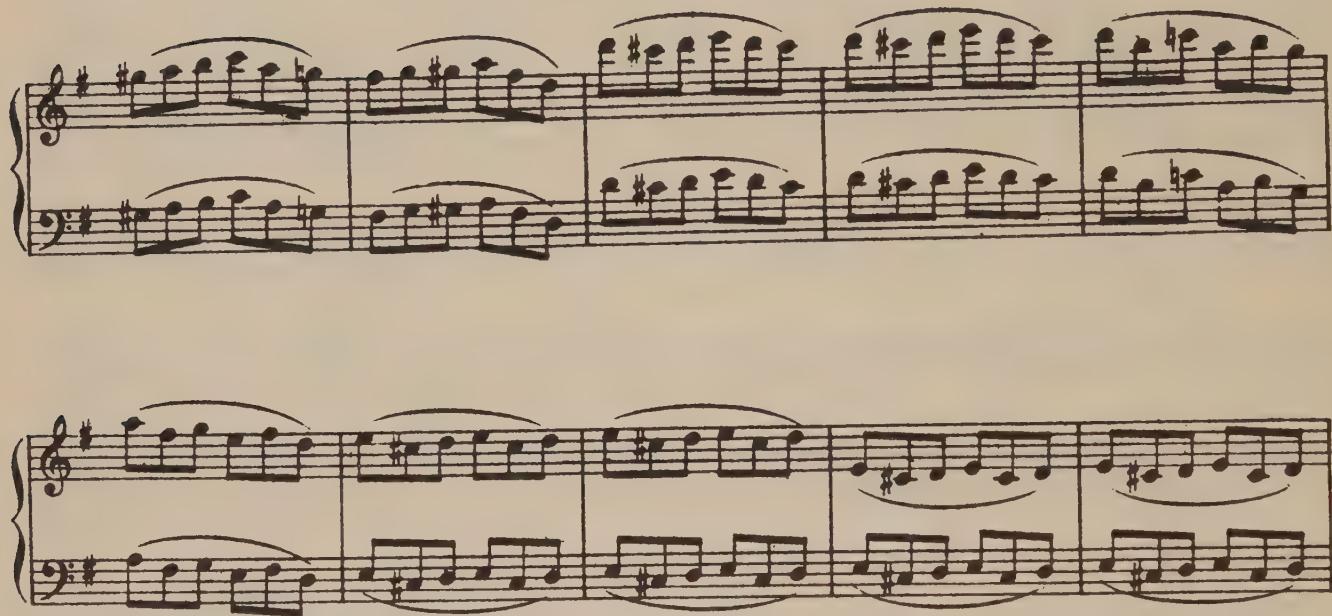
man, if— you can!

2d.

SCENA,(CHORUS OF GIRLS, QUARTET, DUET & CHORUS.)

Allegro vivace.

PIANO.



CHORUS.

The image shows a musical score for the Chorus. It includes two staves of vocal music with lyrics and a piano accompaniment staff. The vocal parts are in treble clef. The lyrics are:

Here we are, at the risk of our lives,— From ev - er so

Here we are, at the risk of our lives,— From ev - er so

The piano accompaniment staff shows a harmonic progression with changes in key signature and time signature.

far, and we've brought your — wives — And to that end we've cross'd the main, And
 far, and we've brought your — wives — And to that end we've cross'd the main, And

don't in-tend to re - turn a-gain! To that end we've cross'd the main, And don't in-tend to re -
 don't in-tend to re - turn a-gain! To that end we've cross'd the main, And don't in-tend to re -

-turn a-gain! Here we are, at risk of our lives, —
 -turn a-gain! Here we are, at risk of our lives, —

And we've brought, we've brought your wives. Here we are, at the
 And we've brought, we've brought your wives. Here we are, at the

This block contains the first two staves of a musical score. The top staff is for the soprano voice, the bottom staff is for the basso continuo (bass and harpsichord). The music consists of eighth-note patterns. The lyrics are repeated in each measure.

This block contains the third and fourth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

risk of our lives,— And we've brought your wives, And to that end, to that

This block contains the fifth and sixth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

risk of our lives,— And we've brought your wives, And to that end, to that

This block contains the seventh and eighth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

This block contains the ninth and tenth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

This block contains the eleventh and twelfth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

This block contains the thirteenth and fourteenth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

This block contains the fifteenth and sixteenth staves of the musical score. The soprano and basso continuo parts continue their eighth-note patterns. The lyrics are repeated in each measure.

SOLO PIAMETTE.

Tho' o - be - dience is strong, Cu - ri-

- gain!
- gain!

- o - si - ty's stron - ger - We wait - ed for long, Till we could - n't wait longer.

VITTORIA.

- pru - dent, we know, But with-out your so - ci-e - ty Ex - is - tence was slow, And we

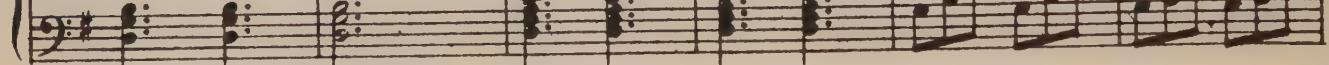
Ex - is - tence was slow And we wan - ted va - ri-e - ty.

want - ed va - ri-e - ty - Ex - is - tence was slow And we wan - ted va - ri-e - ty.

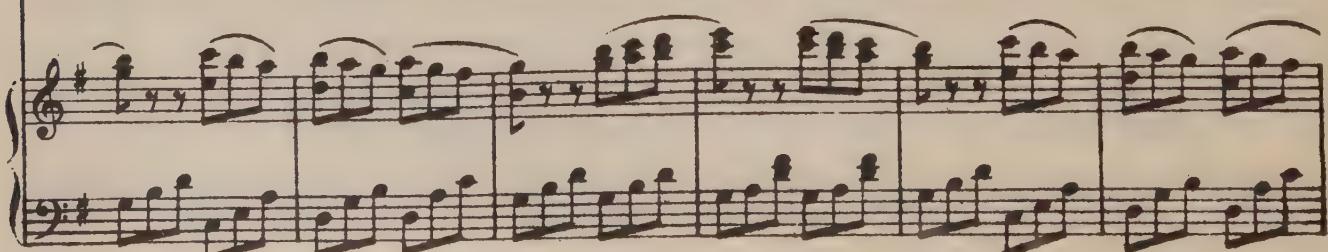
PIA.VIT & CHORUS.

Yes, we want - ed va - ri - e - ty! So here, we are, at the
Yes, we want - ed va - ri - e - ty! So here we are, at the

risk of - our lives, — And we've brought your wives. And to - that end, to - that
risk of - our lives, — And we've brought your wives. And to - that end, to - that



end we've cross'd the main, And we don't, don't in - tend to re - turn - a -
end we've cross'd the main, And we don't, don't in - tend to re - turn - a -



E

TESSA.

- gain!

Gius - ep - pel

GIUS.

- gain!

Tes - - sa!

20.

L'istesso tempo.

GIAN.

Mar - - col

GIAN.

1. Tossing
2. Do they

MARCO.

Gia - net - - - tal
 1. Af-ter sail-ing to this is-land-
 2. Is the pop-u-lace ex-act-ing?

Allegretto grazioso.

in a man-ner frightful,
 keep you at a dis-tance?

And we find the change de-light-ful,
 Or do they pro-vide as-sis-tance?

We are all once more on dry land-
 All un - aid-ed are you act-ing,

As at
 When you're

Tell me,
If you
home we've been re - main - ing - We've not seen you both for a - ges,
bu - sy, have you got to Get up ear - ly in the morn - ing?

are you fond of reign - ing? How's the food, and what's the wa - ges?
do what you ought not to, Do they give the u - usual warn - ing?

Does your
With a

H

How does Roy - al - iz - ing strike you?
Lots of trum - pet - ing and drum - ming?

new em - ploy - ment please ye? - Is it
horse do they e - quip you? Do the

Do you think your sub - jects like you?
 Ain't the li - ve - ry be - com - ing!

dif - fi - cult or ea - sy? -
 Roy - al trades - men tip you?

I am
 Does your.

Take it
 Do they

anx - ious to e - lic - it, Is it plain and ea - sy steer - ing?
 hu - man be - ing in - ner Feed on ev - 'ry - thing that nice is?

al - to - ge - ther, is it - Bet - ter fun than gon - do - lier - ing? { We shall
 give you wine for din - ner? Peach - es, su - gar - plums, and i - ces?)

We shall

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -
 both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

CHORUS.

Unis.

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will
 -thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -
 both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

1. 2. GIAN

We shall

TESSA.

2. Is the We shall

-thing is in-ter-est-ing, Tell us tell us all a-bout it! tell us all a-bout it!

-thing is in-ter-est-ing, Tell us tell us all a-bout it! tell us all, a-bout it!

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

They'll go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

They'll go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -'

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Tell us

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Tell us

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - ry -

cresc.

all; yes, all, yes, tell us, tell us,

cresc.

all, yes, all, yes, tell us, tell us,

cresc.

-thing is in - ter - est - ing, Ev 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it! Tell us,

cresc.

-thing is in - ter - est - ing, Ev 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it! Tell us,

f

tell us, tell us all, all a - bout it!

f

tell us, tell us all, all a - bout it!

f

tell us all a - bout it, Tell us, tell us all, all a - bout it!

f

tell us all a - bout it, Tell us, tell us all, all a - bout it!

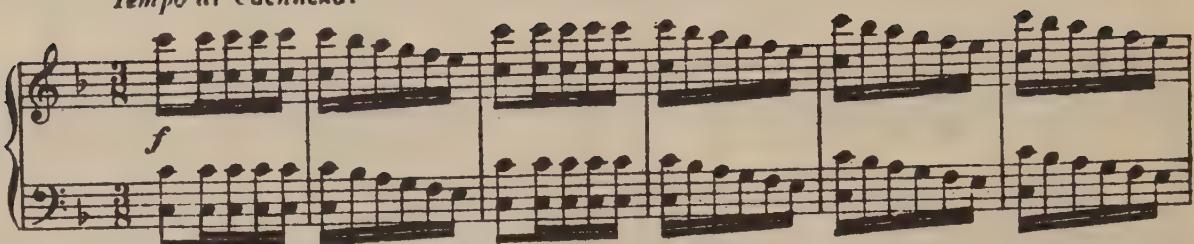
f

ff

CHORUS & DANCE.

Tempo di Cachucha.

PIANO.



The vocal part begins with a short rest followed by a melodic line. The piano accompaniment continues with eighth-note chords. The vocal line includes lyrics: "Dance a ca - chu - cha, fan -". The piano part ends with a dynamic marking 'f pesante'.

The vocal part begins with a short rest followed by a melodic line. The piano accompaniment continues with eighth-note chords. The vocal line includes lyrics: "- dan - go, bo - le - ro, Xe - res well drink - Man - za - nil - la, Mon - te - ro -". This section repeats.

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -
 Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter,
 A Uni.
 - light of that wild - est of dan - ces!

pat - ter, And the clit - ter, clit - ter, clit - ter, elat - ter-- Clit - ter, clit - ter, clit - ter,

Pit - ter, pit - ter, pat - ter, Clit - ter, clit - ter, clat - ter, clit - ter, clit - ter,
To the

pret - ty pit - ter, pit - ter, pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter -

Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, We'll. dance, Old
Old

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

runs in a - bun - dance. en - han - ces The reck - less de -

runs in a - bun - dance. en - han - ces The reck - less de -

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

rock - less de - light! _____

Dance a ca - chu - cha, fan -

rock - less de - light! _____

Dance a ca - chu - cha, fan -

- dan - go, bo - le - ro, Xe - res well drink - Man - za - nil - la, Mon -

- dan - go, bo - le - ro, Xe - res well drink - Man - za - nil - la, Mon -

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

reck - less de - light of that wild - est of dan - ces!

reck - less de - light of that wild - est of dan - ces!

D

Old Xe - res well - drink- Man - za - nil - la, Mon - te - ro, For

Old Xe - res well drink- Man - za - nil - la, Mon - te - ro, For

wine, when it runs in a - hun - dance, en - han - ces The

wine, when it runs in a - bun - dance, en - han - ces The

reck - less de - light of that wild - est of dan - ces, The reck - less de -

reck - less de - light of that wild - est of dan - ces, The reck - less de -

-light. of that wild - est of dan -

-light of that wild - est of dan -

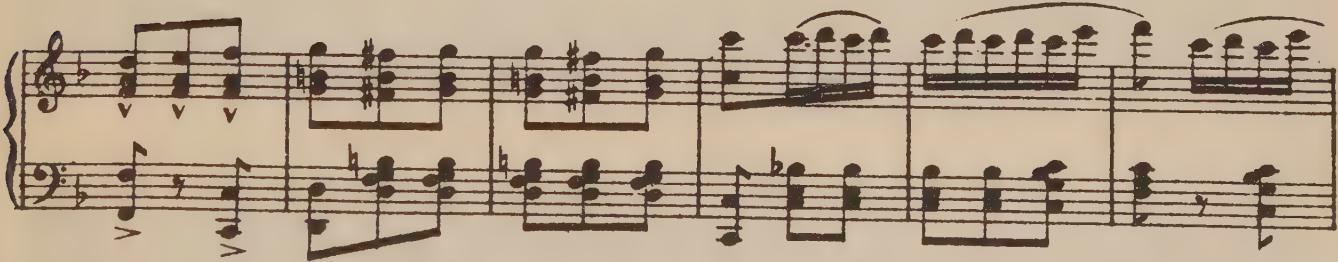
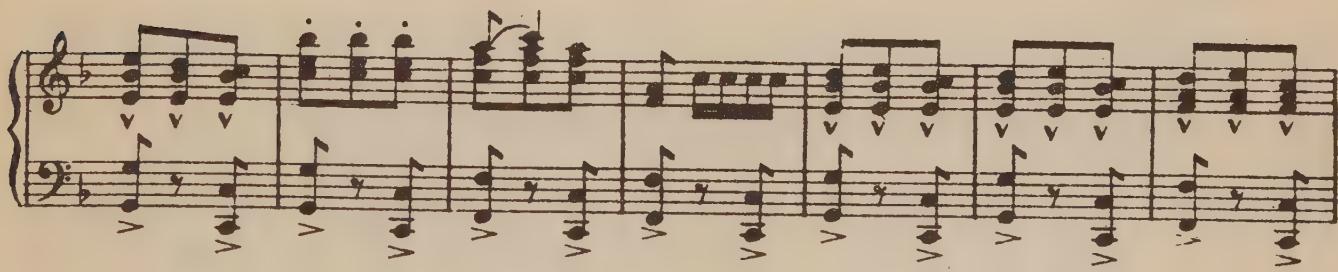
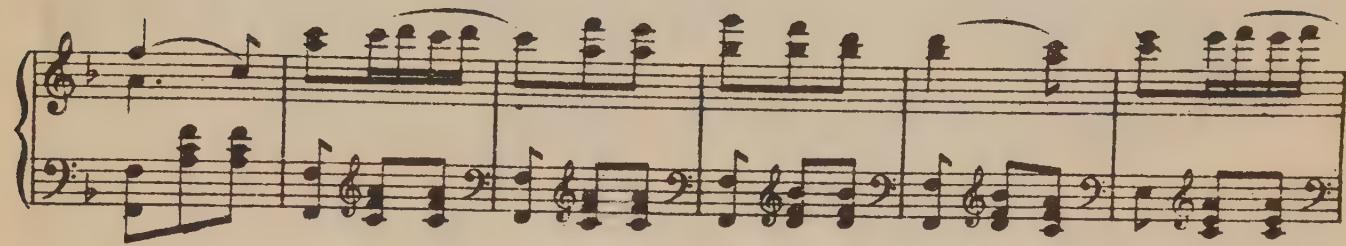
2d. * *2d.* *

E

-ces!

-ces!

2d.



SONG.—Don Alhambra. (with Marco & Giuseppe.)

Allegro non troppo.

DON ALHAM.

There lived a King, as

PIANO.

I've been told, In the won-der-work-ing days of old, When hearts were twice as good as gold, And

twen-ty times as— mel-low. Good - tem-per tri-umphed in his face, And in his heart he

found a place For all the er-ring hu-man race And ev'-ry-wretched fel-low When

he had Rhen-ish wine to drink It made him ve - ry sad to think That some, at junk-et

MAR. & GUIS.

or at jink, Must be con-tent with tod-dy. With tod - - - - y must

DON.

be con-tent with tod-dy. He wished all men as rich as he (And he was rich as

MARCO &
GIUS.

rich could be), So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy. Now,

that's the kind of King for me- He wished all men as rich as he, So to the top of—

DON ALHAM.

ev-'ry tree Pro - mo - ted ev -'ry - bo - dy! Lord Chan - cel - lors were cheap as sprats, And

Bish - ope in their sho - vel hats Were plen - ti - ful as tab - by cats- In point of fact, too -

ma - ny. Am - bas - sa - dorsi cropp'd up - like - hay, Prime Min - is - ters and such as they Grew

like as-pa - ra - gus in May, And Dukes were three a pen - ny, On ev - 'ry side Field

Mar - shals gleam'd, Small beer were Lords Lieu - ten - ant deem'd, With Ad - mi - rals the o - cean teem'd, All

MAR. & GIUS.

round his wide do - min - ions. With Ad - - - - mi - rals a - round his wide do -

DON.

-min - ions. And Par - ty Lead - ers you might meet In two and threes in ev - 'ry street Main -

-taining, with no lit - tle heat, Their va - ri-ous o - pin-ions. Now that's a sight you

This musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The vocal line features eighth-note patterns. The piano accompaniment includes eighth-note chords and sixteenth-note patterns. A dynamic marking 'f' (forte) is placed above the piano staff.

couldn't beat- Two Par - ty Lead - ers in each street Main - tain - ing, with no lit - tle heat, Their

This section continues the musical score from the previous page. It consists of two staves. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The vocal line concludes with the lyrics "couldn't beat- Two Par - ty Lead - ers in each street Main - tain - ing, with no lit - tle heat, Their".

DON ALHAM.

va - ri-ous o - pin-ions! That King, al - though no one de-nies His heart was of ab-

This musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The vocal line begins with eighth-note patterns and then transitions to quarter notes. The piano accompaniment features eighth-note chords and sixteenth-note patterns. A dynamic marking 'p' (piano) is placed above the piano staff.

-nor-mal size, Yet he'd have act - ed o - ther-wise If he had been a - - cu-ter. The

This section continues the musical score from the previous page. It consists of two staves. The vocal line begins with eighth-note patterns and then transitions to quarter notes. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The vocal line concludes with the lyrics "-nor-mal size, Yet he'd have act - ed o - ther-wise If he had been a - - cu-ter. The".

end is eas - i - ly fore-told, When ev -'ry bless-ed thing you hold Is made of sil - ver,

or of gold, You long for sim-ple pew-ter. When you have no-thing else to wear But

cloth of gold and sat - ins rare, For cloth of gold you cease to care- Up goes the price of

MAR. & GUIS. DON.

shod - dy. Of shod - - - - dy up goes the price of shod - dy. In

f *p*

short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When

MARCO & GIUS.

ev - e-ry-one is some - bo-dee, Then no one's a - ny - bo-dy! Now that's as plain as

MARCO, GIUS. & DON.

plain can be, To this con - clu - sion we a gree- When ev - e-ry one is—

some-bo-dee, Then no one's a - ny - bo-dy!

Nº7.

QUARTET.- (Marco, Giuseppe, Gianetta & Tessa.)

*Allegretto moderato.*GIANETTA, TESSA, MARCO, & GIUSEPPE. *In unison.*

PIANO.

In a com-tem-pla-tive fash-ion, And a

tran-quil frame of mind, Free from ev-'ry kind of pas-sion, Some so -

- lu-tion let us find. Let us grasp the sit-u-a-tion, Solve the

com-pli-ca-ted plot- Qui-et, calm de-li-be-ra-tion Dis-en-

GIANETTA.

A

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

TESSA.

- tan - gles ev - 'ry knot. I, no doubt, Giu - sep - pe wed - ded - That's, of

MARCO.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

GIUSEPPE.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

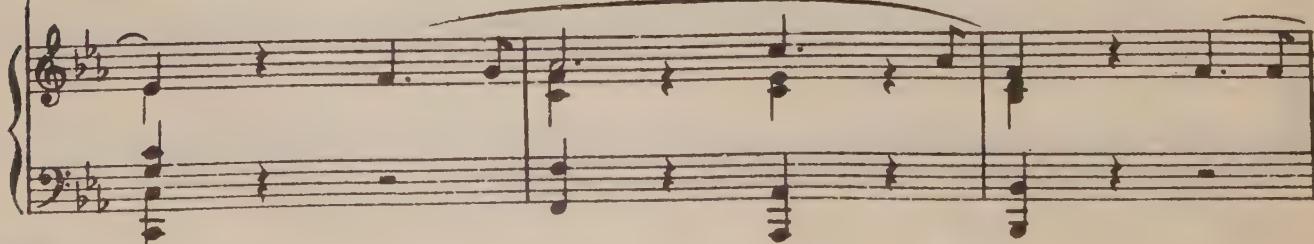


fash - ion, And a tran - - quil frame of mind, I, a

course, a slice of luck. He is ra - ther dun - der - head - ed, Still dis - tinct - ly he's a duck.

fash - ion, And a tran - - quil frame of mind, Free from

fash - ion, And a tran - - quil frame of mind, Free from



vic-tim too of Cu-pid, Mar-co mar-ried—that is clear. He's par - tic-u - lar-ly stu-pid, Still dis-

Ev - 'ry kind of pas-sion, Some so - lu - tion let us
 ev - 'ry kind of pas-sion, Some so - lu - tion let us
 ev - 'ry kind of pas-sion, Some so - lu - tion let us

B

-tinct - ly, he's a dear. Grasp the sit - u - a - tion, Solve the
 find. Let us grasp the sit - u - a - tion, Solve the
 find. To Gia - net - ta I was ma - ted; I can prove it in a trice, Tho' her
 find. Let us grasp the sit - u - a - tion, Solve the

com - pli - ca - - ted plot, Qui - et calm de-li - - be
 com - pli - ca - - ted plot, Qui - et, calm de-li - - be
 charms are o-ver-ra-ted Still I own she's ra-ther nice. calm de-li - - be
 com - pli - ca - - ted plot, I to Tes-su, wil-ly-nil-ly, All at

- ra-tion, Dis - en - tan - - gles ev - - 'ry knot!
 - ra-tion, Dis - en - tan - - gles ev - - 'ry knot!
 - ra-tion, Dis - en - tan - - gles ev - - 'ry knot!

once a vic-tim fell. She is what is called a sil-ly, Still she an-swers pret-ty well. She's a

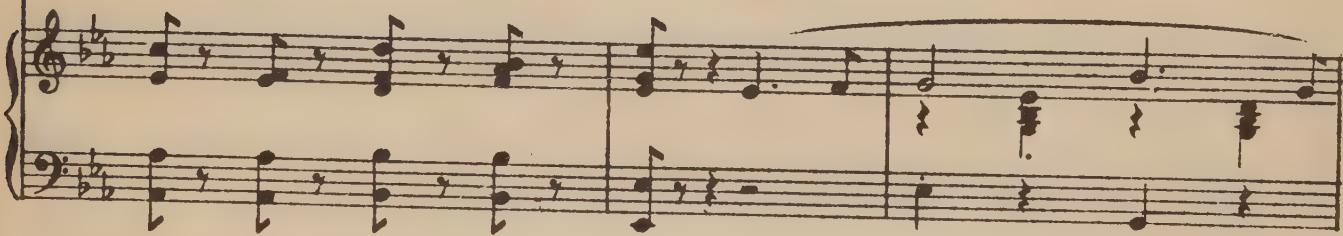
G

In a con - tem - pla - tive

In a con - tem - pla - tive

Now when we were pret - ty ba - bies Some-one

sil - ly, still she an - swers pret - ty well. In a con - tem - pla - tive

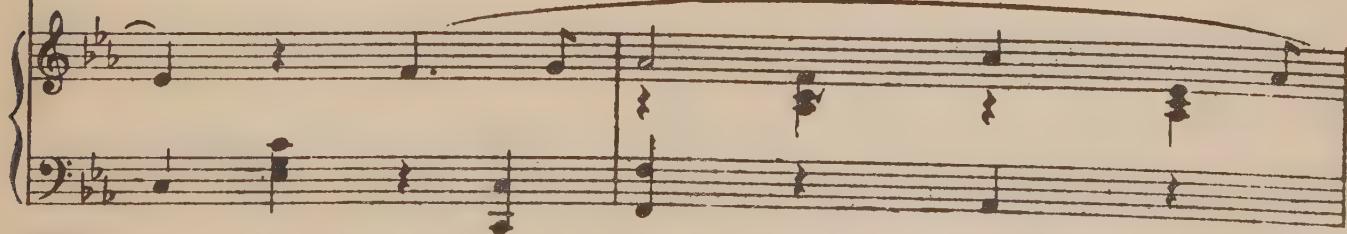


fash - ion, And if I can catch her I'll pinch her and scratch her, And

fash - ion, And a tran - - - quil frame of

mar - ried us, that's clear - tran - - - quil frame of

fash - ion, And a tran - - - quil frame of



send her a-way with a flea in her ear. Ev - - - - ry kind of
 mind, Free from ev - - - - ry kind of
 mind, Free from ev - - - - ry kind of
 mind. He, whom that young la - dy mar - ried, To re -

pas - sion, Some so - lu - - - tion let us
 pas - sion, If I o-ver-take her I'll war-rant I'll make her To
 pas - sion, Some so lu - - - - tion let us
 -ceive her can't re - fuse. - lu - - - - tion let us

D

find. If she mar - ried your Giu - sep - pe You and
shake in her ar - is - to-crat - i - cal shoes! grasp the sit - - - u -

find. Let us grasp the sit - - - u -

find. Let us grasp the sit - - - u -

he will have to part— com - - - pli - ca - - - ted - -
-a - tion, If I have to do it I'll war - rant shell rue it—I'll
-a - tion, Solve the com - - - pli - ca - - - ted
-a - tion, Solve the com - - - pli - ca - - - ted

3 *f*

plot, Qui - et, calm de - li - - be - ra-tion No

teach her to marry the man of my heart! If she mar-ried Mes-ter Mar - co You're a spin-ster,

plot, Qui - et, calm de - li - - be - ra-tion Dis - en -

plot, Qui - et, calm de - li - - be - ra-tion Dis - en -

mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a-gain!

pp

-tan - - - gles ev - - - 'ry knot! If

-tan - - - gles ev - - - 'ry knot!

pp

-tan - - - gles ev - - - 'ry knot!

E

No mat-ter no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rantshe'lltrue it-I'll teach her to mar-ry the man of my heart! If

To Gia - net - ta I was ma - ted; I can prove it in a

I to Tes - sa, wil - ly nil - ly, All at

gain! No mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rantshelle'lltrue it-I'll teachher to mar-ry the man of my heart! I'll

trice: 'Tho her charmsare o - ver - - ra - ted Still I own she's ra - ther

once a vic - tim fell. She is what is call'd a sil - ly, call'd a

- gain! No mat - ter, no
 teach her, I'll
 nice, She's ra - ther,
 sil - ly, still she an - swers pret - ty

mat - ter! Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!
teach her! Qui - et, calm ae-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!
nice. Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!
well. Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!

CHORUS OF MEN. (with Duke & Duchess.)

Allegro à la marcia.

PIANO.

TENORS.
BASSES.

With du-cal pomp and
With du-cal pomp and

du-cal pride (An-nounce these com-ers, O ye ket-tle-drummers!)
du-cal pride (An-nounce these com-ers, O ye ket-tle-drummers!)

8..... loco.

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Roy-al hand- (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

Roy-al hand- (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

toco.

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

DUCHESS.

Roy - al hand - (Ye bra - zen brass-es bang!)

DUKE.

Roy - al hand - (Ye bra - zen brass-es bang!)

This po - lite at - ten - tion

and heart of Duch - eas, Who re - sign - their pet!

touch - es Heart of - Duke

With pro - found re -

She of beau - ty was a mo - del

- gret.

When a - ti - ny tid - dle - tod - dle, And at -

A musical score for three voices and piano. The top staff shows two staves of vocal music with lyrics: "She's ex-celled by none!" and "She's ex-celled by none! At twen-ty one." The middle staff shows the lyrics "twen-ty-one," "At twen-ty one.", and "She's ex-". The bottom staff shows a piano part with a crescendo instruction "cresc.".

- celled by none!

CHORUS.

She comes to claim the Roy-al hand. _____ (Pro-claim their Gra-ces, O ye

She comes to claim the Roy-al hand. _____ (Pro-claim their Gra-ces, O ye

dou - ble bass - es!) Of the King who rules this good - ly land.(Ye bra - zen brasses bang!

dou - ble bass - es!) Of the King who rules this good - ly land.(Ye bra - zen brasses bang!

Allegro con fuoco.

DUCHESS.

1 On the

PIANO.

day when I was wed - ded To your ad - mi - ra - ble sire, I ac -
found that a re - li - ance On my threat - ening ap - pear - ance, And a

- know - ledge that I dread - ed An ex - plo - sion of his ire. I was
re - so - lute de - fi - ance Of ma - ri - tal in - ter - fer - ence, And a

o - ver - come with pan - ic - For his tem - per was vol - ca - nic, And I
gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To

did - u't dare re - volt, For I feard a thun - der - bolt! I was
see what I could do To be wife and hus - band too, Was the

al - ways w - ry wa - ry, For his fu - ry was ec - sta - tie - His re -
on - ly thing re - qui - red For to make his tem - per sup - ple, And you

- fined vo - ca - bu - la - ry Most un - plea - sant - ly em-phat - ie, To the
could - n't have de - sir'd A more re - ci - pro - ca - ting cou - ple, Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in -
wil - ling To be woo - ingy We were bil - ling - We were coo - ing; When I

- tent - ly He was fu - ming, I was gent - ly Un - as - su - ming-When re -
mere - ly From him part - ed We were near - ly Bro - ken-heart - ed- When in

- vi - ling Me complete - ly, I was smi - ling We - ry sweet-ly, I was smi - ling Ve - ry
se - quel Re - u - ni - ted; We were e - qual-Ly de-light-ed, We were e - qual - Ly de -

sweet - ly, ve - ry sweet - - - ly: Giv - ing him the ve - ry best, and get - ting
- light - ed, de - - light - - - ed: So with dou - ble-shot - ted guns and co - lour -

back the ve - ry worst - That is how I tried to tame your great pro -
nailed un - to the mast, I tam'd your in - sig - ni - fi - cant pro -

- ge - ni - tor - at first! Giv - ing him the ve - ry best, and get - ting
 - ge - ni - tor - at last! So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst-That is how I tried to tame your great pro - ge - ni - tor -
 tauld un-to the mast, I tam'd your in - sig-ni - fi-cant pro - ge - ni - tor -

cresc.

f

1.
 at first!

2. But I last!

Nº 10.

RECIT. & DUET.—(Duke & Duchess.)

Recit.

DUKE. *To help unhappy com-* *fords a man of no-* *-moners, and add to } their en - joy - ment,* *al - em -*

PIANO. *sp*

- ploy - ment; Of } our attempts we } illus - tra - tive, The } work is light, and, I } mu-ne-ra-tive! *offer you examples} may add, it's mostre -*

Andante moderato.

DUKE. *Small ti - tles and or-ders For Mayors and Re-cord-ers I
press-ing pre-vail-ers, The rea - dy-made tai-lors, Quo-*

Andante moderato.

DUCHESS.

They're high - ly de - light - ed!
Their great dou - ble - bar - el.

get - and they're high - ly de - light - ed -
me as their great dou - ble - bar - el -

M.
I al-

P's. bar - on - et - ted, Sham Col - 'nels ga - zet - ted, And se - cond - rate Al - der - men
-low them to do so, Tho' Rob - in - son Cru - soc Would jib at their wear - ing ap -

Yes, Al - der - men knighted.
Such wear - ing ap - par - el!

knighted.
- par - el!

Forn - da - tion - stone lay - ing I find ve - ry pay - ing: It
I sit, by se - lec - tion, Up - on the di - rec - tion Of

Large sum to his ma - kings.
All Com - pa-nies bub - ble!

adds a large sum to my ma - kings—
sev - e - ral Com - pa-nies bub - ble!

At
As

char - i - ty din - ners The best *of speech-spin - ners, I get ten per cent. on the
soon as they're float - ed I'm free - ly bank - no - ted— I'm pret - ty well paid for my

One-tenth of the ta - kings— I pre - sent a - ny la - dy Whose
He's paid for his trou - ble! At mid - dle-class par - ty I

ta - kings—
trou - ble!

con - duct is sha - dy Or smack-ing of doubt-ful pro - pri - e - ty-
play at i - car - tè And I'm by no means a be - gin - ner-

Doubt - ful pro -
She's not a be -

When Vir - tue would quash her, I - take and white-wash her, And
To one of my sta - tion The re - mu - ne - ra - tion - Five

-pri - e - ty.
-gin - ner.

launch her in first-rate so - ci - e - ty-
guin - eas a - night and my din - ner -

First rate so - ci - e - ty!
And wine with her din - ner.

re - com-mend a - cres Of clum - ty dress-makers-Their fit and their fin - ish - ing
write let-ters bla-tant On med - i-cines pa-tent-And use a - ny o - ther you

touch - es—
must - n't—

A sum in ad - di - tion They
And vow my com-plex-ion De -

Their fin - ish - ing touch - es.
Be - lieve me, you must - n't,-

pay for per-mis-sion To say that they make for the Duchess—
-rives its per-fec-tion From some - bo-dy's soap-which it does-n't!—

We're

DUKE 2nd time
They make for the Duch-ess! 2. Those
It cer-tain-ly does-n't!

rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

DUCHESS.

-fer-ment— A place or pre - fer-ment. We're of - ten in wait - ing At

jun - ket or *fū* - ting, And some-times at - tend an in - ter - ment—

DUKE.

We enjoy an in -

coda voce

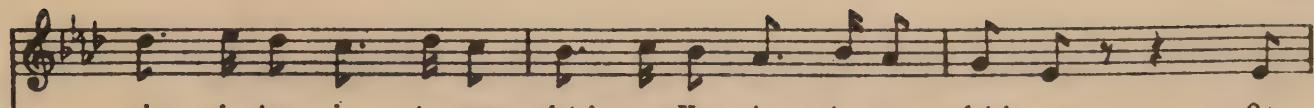
In short, if you'd kin - die The spark of a swin - dle, Lure

-ter - ment.

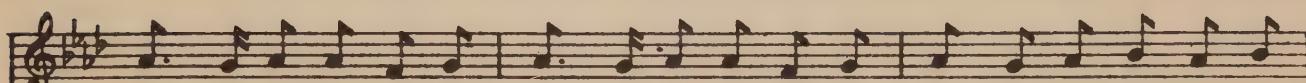
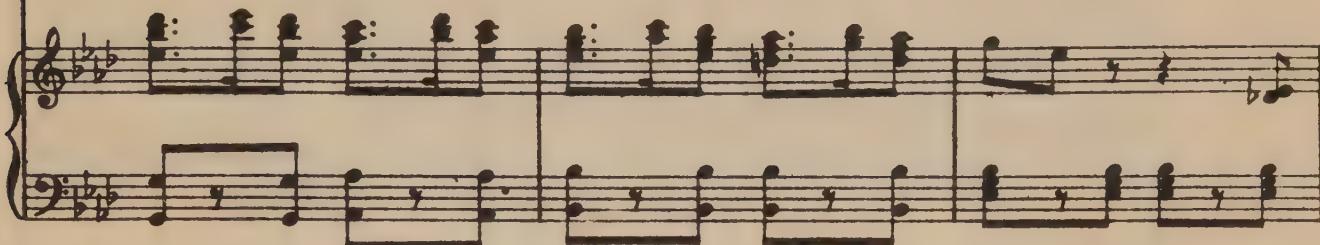
In short, if you'd kin - die The spark of a swin - dle, Lure

a tempo

In short, if you'd kin - die The spark of a swin - dle, Lure



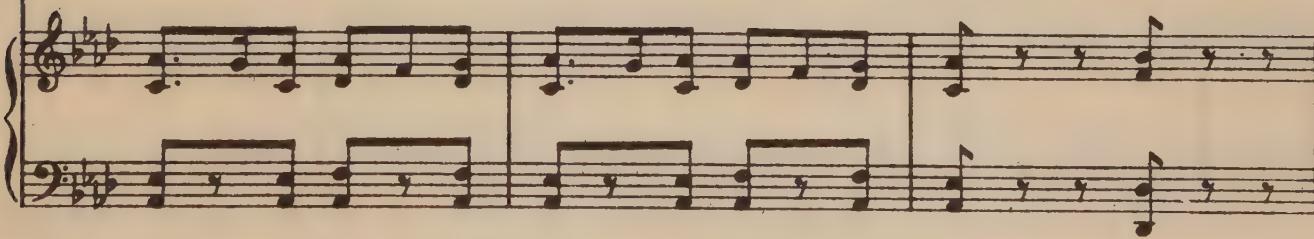
sim - ple-tions in - to your clutch - es—Yes; in - to your clutch - es. Or
sim - ple-tions in - to your clutch - es—Yes; in - to your clutch - es. Or



hood - wink a debt - or. You can - not do bet - ter Than trot out a Duke or a



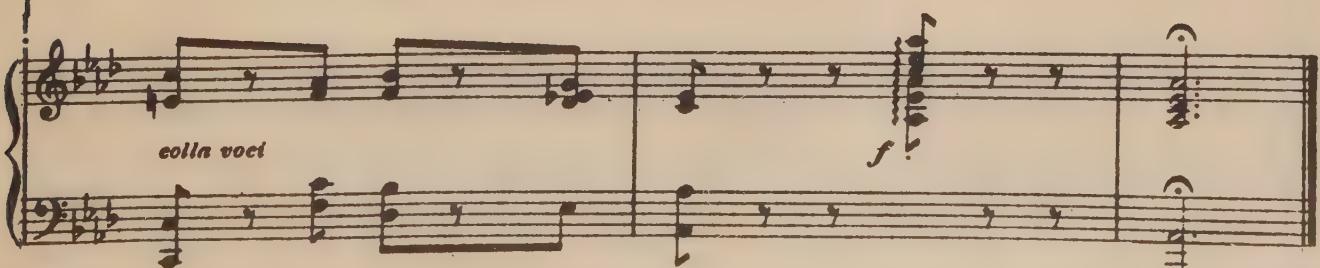
hood - wink a debt - or. You can - not do bet - ter



Duch - ess, or a Duch - ess.



a Duke or a Duch - ess.



coda voc

Nº 11.

GAVOTTE.—(Duke, Duchess, Casilda, Marco & Giuseppe.)

Tempo di Gavotte. Allegretto.

DUKE.

Duke's part starts with a single note followed by a rest. The piano part has dynamic markings: *mf*, *ferm.*, *f*, and *dim. p*.

PIANO.

The lyrics for this section are:

cour - tier grave and se - rious Who is a - bout to kiss your hand: Try to com -
- votte per - form se - date - ly Of - fer your hand with con - scious pride; Take an -

- bine a pose im - po - rious With a de - mean - our no - bly bland.
at - ti - tude not too state - ly Still suf - fi - cient - ly dig - ni - fied.

MARCO & GIUS.

1. Let us com -
2. Now for an

That's, if
Once - ly,

- bine a pose im - pe - riouS With a de - mead, our no - bly bland!
at - ti - tude not too state - ly, Still suf - fi-cient - ly dig - ni - fied!

cresc.

any - thing, too un - bend - ing- Too ag - gres-sive - ly stiff and grand; 1. Now to the twice - ly - once - ly, twice - ly - Bow im - pres-sive - ly ere you glide. DUKE. 2nd time.

2. Ca - pi - tal, both,

cresc.

CAS.

1. Now to the DUCHESS.

1. Now to the

o - ther ex - treme you're tend-ing-Don't be so deu - ed - ly con - de - seend-ing! CAS. & DUCH. 2nd time

ca-pi - tal, both - you've caught it nice - ly! That is the style of - thing pre - cise - ly! Ca-pi - tal both,

p

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

ca-pi-tal, both-you've caught it nice - ly! That is the style of thing pre - cise - ly!

MARCO.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

GIUS.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

MARCO. 2nd time.

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

GIUS. 2nd time.

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

-bend - ing; Off we - go to the o - ther ex - treme - Too - con - sound-ed - ly - con - de -

-bend - ing; Off we - go to the o - ther ex - treme - Too - con - sound-ed - ly - con - de -

nice - ly! Sup-po - sing he's right in what he - says, This is the style - of - thing pre -

nice - ly! Sup-po - sing he's right in what he - says, This is the style - of - thing pre -

1.

-scend - ing!

2. CAS. f

Ca-pi-tal, both,

DUCHESS. f

Ca-pi-tal, both,

MARCO. f

-cise - ly! Ah,

GIUS. f

-cise - ly! Ah,

DUKE.

2. Now a ga - Ah.

ca-pi-tal, both-you've caught it nice- ly! That is the style of_ thing pre - cise - ly! That is the
 ca-pi-tal, both-you've caught it nice - ly! That is the style of_ thing pre - cise - ly! That is the

this the style, this is the

this the style. this is the

this the style, That is the

style of thing, the style _____ of thing pre - cise - ly!

mll.

style of thing, the style, the style of thing pre - cise - ly!

mll.

style of thing, the style _____ of thing pre - cise - ly!

mll.

style of thing, the style _____ of thing pre - cise - ly!

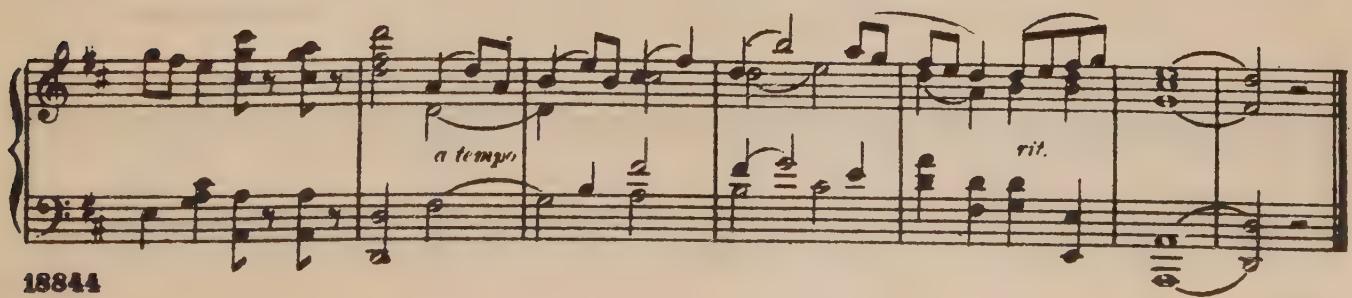
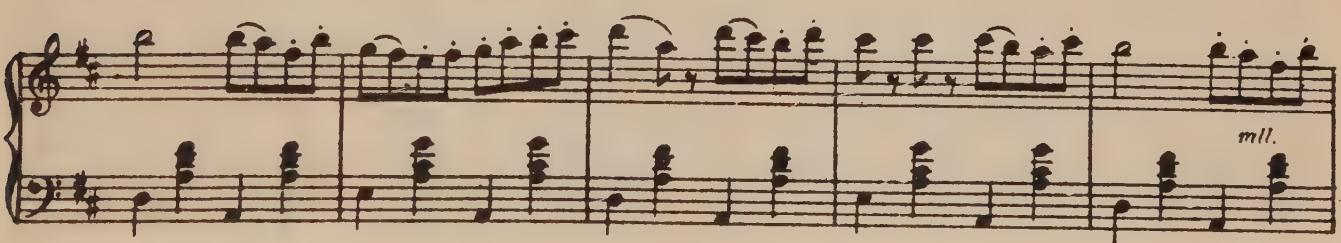
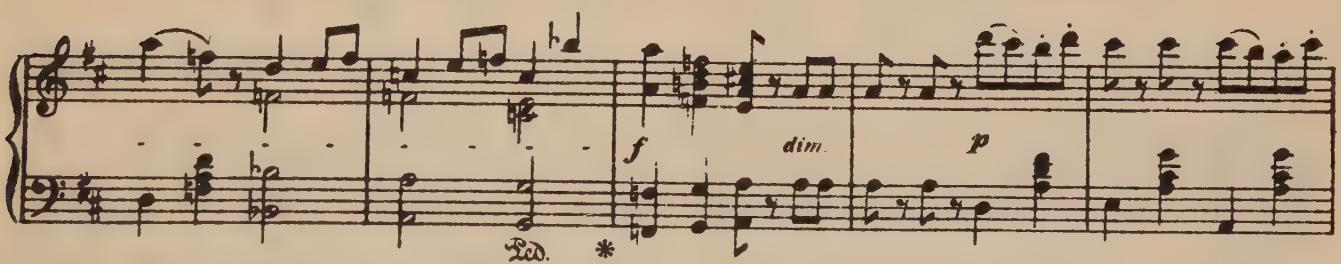
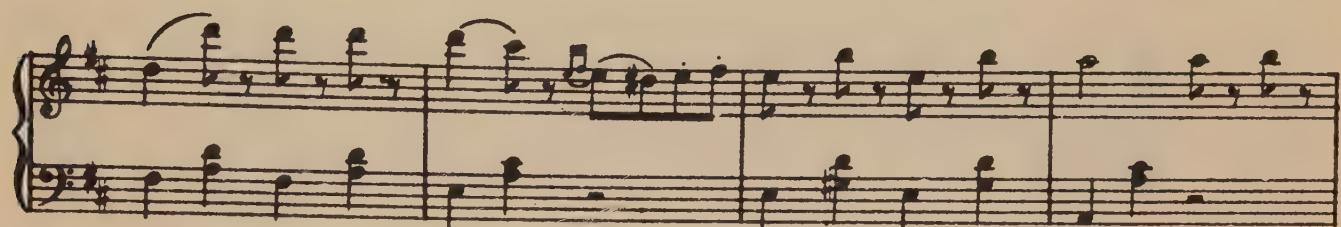
mll.

style of thing, the style _____ of thing pre - cise - ly!

f

mll.

p a tempo



N^o 12.

QUINTET & FINALE. - (Marco, Giuseppe, Casilda, Gianetta,
Tessa & Chorus.)

Molto vivace.

CASILDA. Here is a case un-

GIANETTA. Here is a case un-

TESSA. Here is a case un-

MARCO. Here is a case un-

GIUSEPPE. Here is a case un-

Molto vivace.

PIANO. *ff* *p* *xad.*

-pre - ce-dent - ed! Here are a King and Queen ill - starr'd! Ev-er since marriage was

-pre - ce-dent - ed! Here are a King and Queen ill - starr'd! Ev-er since marriage was

-pre - ce-dent - ed! Here are a King and Queen ill - starr'd! Ev-er since marriage was

-pre - ce-dent - ed! Here are a King and Queen ill - starr'd! Ev-er since marriage was

-pre - cè - dent - ed! Here are a King and Queen ill - starr'd! Ev-er since marriage was

first in - vent - ed Nev - er was known a case so hard!

first in - vent - ed Nev - er was known a case so hard!

first in - vent - ed Nev - er was known a case so hard!

first in - vent - ed Nev - er was known a case so hard! I may be said to have

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

been bi-sect - ed, By a pro-found ca-tas - tro-phe!

been bi-sect - ed, By a pro-found ca-tas - tro-phe!

un-expect-ed I am di-vi-sible in - to three!

un-expect-ed I am di-vi-sible in - to three!

un-expect-ed I am di-vi-sible in - to three!

I _____ may be said to have
I _____ may be said to have

I _____ am di - vi - si - ble in - to

I _____ am di - vi - si - ble in - to

I _____ am di - vi - si - ble in - to

been bi - sect - ed!

been bi - sect - ed!

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! ————— 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! ————— 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! ————— 0

MARCO.

0

GIUS.

0

20.

*

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

O mo - ral - ists all, How can you call — Mar - riage a

O mo - ral - ists all, How can you call — Mar - riage a

O mo - ral - ists all, How can you call — Mar - riage a

O mo - ral - ists all, How can you call — Mar - riage a

O mo - ral - ists all, How can you call — Mar - riage a

O mo - ral - ists all, How can you call — Mar - riage a

state of u - ni - tee, of u - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! of u - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! of u - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! of u - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! u - ni - tee! Mo-ral-ists

all, How can you call Mar-riage a state of u - ni - tee! Mo-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mo-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mo-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mo-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mo-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mo-ral-ists all, How can you

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

mar - riage a state of u - ni - on true, — One -

mar - riage a state of u - ni - on true, — One -

mar - riage a state of u - ni - on true, — One

mar - riage a state of u - ni - on true, — When

mar - riage a state of u - ni - on true, — When

- third of my - self has mar - ried one third of ye,

or _____

- third of my - self has mar - ried one third of ye,

or _____

-third of my - self has mar - ried one third of ye,

or _____

half of my - self has mar - ried two thirds of ye,

or _____

half of my - self has mar - ried two thirds of ye,

or _____

you! —

you! —

you! —

you! —

you! —

Allegro vivace. L'istesso tempo.

Piano score showing two staves. The top staff has a treble clef, a common time signature, and dynamic markings *f* and *z*. The bottom staff has a bass clef. Measures 1 and 2 show complex chords and sixteenth-note patterns. Measure 2 ends with a double bar line and repeat signs (*).

Piano score continuing from the previous page. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 4 ends with a double bar line and repeat signs (*).

Piano score continuing from the previous page. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 6 ends with a double bar line and repeat signs (*).

DON ALHAM.

Piano-vocal score. The piano part is identical to the previous pages. The vocal part (Treble Clef) begins in measure 1 with the lyrics "Now let the loy - al lie - ges ga - ther round—". The piano part continues with a sustained note in measure 2.

- mo - ther has been found! She will de - clare, to sil - ver cla - rion's

cresc.

Più lento.

sound, The right - ful King. let him forth-with be crown'd! She will de - clare, to

f a tempo

She will de - clare, to

Più lento.

ff a tempo

sil - ver cla - rion's sound, The right - ful King — let him forth-with be crown'd!

sil - ver cla - rion's sound, The right - ful King — let him forth-with be crown'd!

Più lento.

TESSA. DUKE. GIAN.

Speak, wo - man, speak — We're all at - ten - tion! The

p a tempo

DUCH.

CAS.

DON ALHAN.

news we seek -- This mo - ment men - tion. To us they bring -- His

MARCO.

GIUS.

fos - ter - mo - ther. Is he the King? Or this my bro - ther?

TUTTI.

INEZ.

Solo.

Più lento.

Speak, wo - man, speak!

Speak, wo - man, speak!

The Roy - al Prince

Più lento.

pp trem.

f

was by the King en - trust - ed To my fond care, ere I grew old and

crust-ed; When trai-tors came to steal his son re - pu-tered, My own small boy I

*

deft - ly sub - sti - tu - ted! The vil - lains fell in - to the trap com - plete - ly — I

hid the Prince a - way — still sleep - ing sweet - ly; I called him "son" with par - don - a - ble

sly - ness — His name, Lu - iz! Be - hold his Roy - al High - ness!

CAS.

LUIZ.

CHORUS.

Lu - iz!

Ca - sil - da!

Is

Is

A tempo vivace.

2d.

this in-deed the King, Oh, won - drous re - ve - la - tion! Oh,

this in-deed the King, Oh, won - drous re - ve - la - tion! Oh,

2d.

un - ex-pec - ted thing! Un - look'd - - - for sit - u - ation!

un - ex-pec - ted thing! Un - look'd - - - for sit - u - ation!

dim.

* 2d.

*

GIAN. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

TESSA. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

MARCO. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

GIUS. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

sostenuto

hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto

hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto

hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto

hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, dr - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

LUIZ.

DUKE.

When o-thers claim'd thy dain - ty hand, I wait-ed - wait-ed - wait-ed, As

CAS.

prudence (so I un - der-stand) Dic - ta-ted - ta-ted - ta-ted - By vir-tue of our

DUCH.

ear - ly vow Re - cord-ed - cord-ed, cord-ed, Your pure and pa - tient

TUTTI.

love is now Re - ward-ed - ward-ed - ward-ed. Then hail, o
Then hail, o

King of a Gol - - den Land, And the

King of a Gol - - den Land, And the

high-born bride who claims his hand- The past is
 high-born bride who claims his hand- The past is

dead, and you gain your own, A roy-al crown and a gol-den
 dead, and you gain your own, A roy-al crown and a gol-den

20. * 20.

throne! —
 Allegro con brio.
 ff



TUTTI.

Once
Once

more gon-do - lier - i, Both skil - ful and wa - ry, — Free from this quan - da - ry, — Con -
more gon-do - lier - i, Both skil - ful and wa - ry, Free from this quan - da - ry, Con -

-ten - ted are we. — Ah, From
-ten - ted are we. — Ah, From

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly -
Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly -

cry - ing Our "pre - mé;" "sta - - lil" Ah!
cry - ing Our "pre - mé;" "sta - - lil" Ah!

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro- We'll
So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro- We'll

pianissimo

f

dance a fare - well to that mea - sure

Old Xe - res, a - dieu- Man - za

dance a fare - well to that mea - sure

Old Xe - res, a - dieu- Man - za -

- mil - la- Mon - te - ro- We leave you with feel - ings of plea - sure! Once more

- mil - la- Mon - te - ro- We leave you with feel - ings of plea - sure! Once more

— son - do - lier - i Both skil - ful and wa - ry Free from this quau - da - ry Con -

— son - do - lier - i Both skil - ful and wa - ry Free from this quau - da - ry Con -

-tent-ed are we Ah! Ah!

The musical score consists of three staves. The top staff is for the soprano voice, the bottom staff for the bass voice, and the middle staff for the piano. The vocal parts have lyrics: "tent-ed are we Ah!" followed by a melodic flourish. The piano part features eighth-note chords.

Once more, gon - do - lier - i, gon - do - lier - i gon - du -
Once more, gon - do - lier - - i, gon - do -

This section continues the vocal and piano parts. The vocal parts sing "Once more," followed by "gon - do - lier - i, gon - do - lier - i gon - du -" and "Once more," followed by "gon - do - lier - - i, gon - do -". The piano part includes dynamic markings like *ff* (fortissimo) and *loco*.

-liер - - - i, Con - tent - ed are we! So good - bye, ca - chu - ca, fan -
-liер - - i Con - tent - - ed are we! So good - bye, ca - chu - ca, fan -

This section concludes the vocal and piano parts. The vocal parts sing "Con - tent - ed are we!" and "So good - bye, ca - chu - ca, fan -". The piano part ends with a series of eighth-note chords.

-dan-go, bo - le - ro-We'll dance a fare - well to that mea-sure- Old Xe-res, a -

-dan-go, bo - le - ro-We'll dance a fare - well to that mea-sure- Old Xe-res, a -

rall.

-dieu-Man-za - nil - la-Mon - te - ro-We leave you with feel - ings of ple-a-sure, with feel - ings of *rall.*

-dieu-Man-za - nil - la-Mon - te - ro-We leave you with feel - ings of ple-a-sure, with feel - ings of *rall.*

plea - - - - - sure!

plea - - - - - sure!

trem.

trem.

End of Opera.

The musical score consists of six staves of music. The top two staves are for the voice, with lyrics in Spanish. The middle two staves are for the piano, showing chords and bass notes. The bottom two staves are for the voice, with lyrics in English. The piano parts include dynamic markings like 'rall.' (rallentando) and 'trem.' (tremolo). The vocal parts have slurs and grace notes. The score is in common time, with a key signature of one flat.

THE PIRATES OF PENZANCE

WRITTEN BY
W. S. GILBERT

COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE

PIANOFORTE SOLO
LIBRETTO

THE POLICEMAN'S SONG

I AM A PIRATE KING

THE MODERN MAJOR-GENERAL

POOR WAND'RING ONE (In F and A flat)

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PIANOFORTE SOLO

LIBRETTO

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WHEN A MERRY MAIDEN MARRIES
KIND SIR, YOU CANNOT HAVE THE HEART
THERE LIVED A KING
IN ENTERPRISE OF MARTIAL KIND
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